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Consolation	Mendelssohn
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Gavotte	Lully
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Happy Farmer, The.	Schumann
Last Thought	Weber
Loure	J. S. Bach
Love Dream, A	Liszt
Love Song	Henselt
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Mazurka Op. 7, No. 1.	Chopin
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Spring Song	Mendelssohn
Tambourin, Le	Rameau
Tarantelle	Heller
Tempo di Ballo	Scarlatti
Traumerei	Schumann
Unfinished Symphony	Schubert
War March "Athalia"	Mendelssohn
Wedding March	Mendelssohn
Why?	Schumann

Modern Compositions

A la Bien Aimée	Schütt
Alla Mazurka	Nemerowsky
Angelus	Massenet
Anitra's Dance	Grieg
Arabeske	Karganoff
Ase's Death	Grieg
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Elgie	Yóuferoff
En Berçant	Schütt
Erotik Op. 43	Grieg
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Humoreske Op. 10	Tschaikowsky
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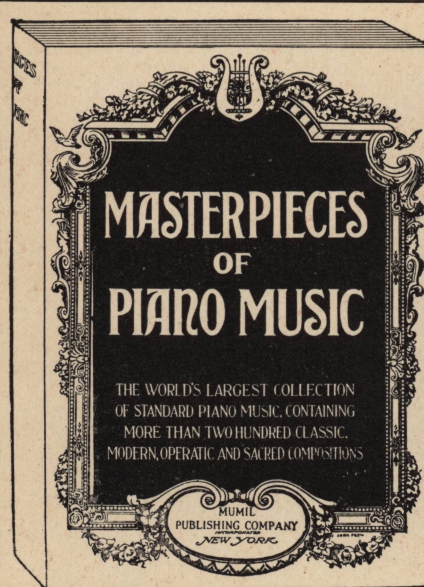
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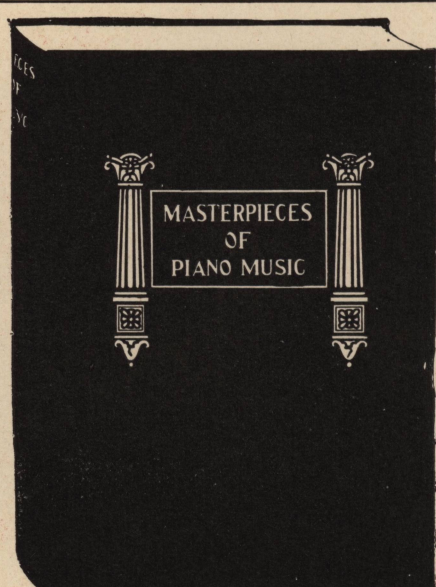
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Simple Aveu	Thomé
Song of the Robin.....	Warren
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Thine Own	Lange
Turkish Patrol	Michaelis
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Ave Maria	<i>Schubert</i>
But the Lord is Mindful	<i>Mendelssohn</i>
Cujus Animam	<i>Rossini</i>
Dead March (Saul)*	<i>Handel</i>
Funeral March	<i>Chopin</i>
Glory of God, The.....	<i>Beethoven</i>
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InflammatuS	<i>Rossini</i>
Kol Nidrei	<i>Hebrew</i>
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Last Dream of Virgin...	<i>Massenet</i>
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Minuet l'Antique		Paderewski
Moment Musical		P. Scharwenka
Murmuring Brook		Poldini
Murmuring Zephyrs		Jensen
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Papillon		Grieg
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Pres de l'Eau		Blumenfeld
Réverie		Debussy
Réverie	Op. 34	Schütt
Réverie (Gipsy Suite)		Wormser
Romance		Jensen
Romance		Rachmaninoff
Romance	Op. 2	Raff
Romance	Op. 44	Rubinstein
Romance	Op. 5	Tschakowsky
Romance Sans Paroles		Fauré
Rustle of Spring		Sinding
Salut d'Amour		Elgar
Scarf Dance		Chaminade
Scotch Poem		MacDowell
Serenade		Olsen

Waltz Op. 83. *Durand*
Waltzes Op. 39 (Selected) *Brahms*

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Blacksmith in Woods *Michaelis*
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Con Amore *Beaumont*
Cradle Song *Hauser*
Czarine, La *Ganne*
Dying Poet, The *Gottschalk*
Entr'acte Gavotte *Gillet*
Esmeralda *Mesquita*
Fifth Nocturne *Leybach*
Flower Song *Lange*
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Intermezzo Russe *Franke*
Joyous Life *Spindler*
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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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OCTOBER, 1924

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The World of Music

Felix Weingartner recently conducted a performance of "Die Meistersinger" at the Charlottenburg Opernhaus (Berlin), his first appearance in that city as an operatic conductor since he left the Royal Opera twenty-six years ago.

"Nerone," for its nine presentations at La Scala brought in receipts to the amount of \$125,000. The house was sold entire for each performance, the advanced prices charged for the first two being abandoned for the following nights.

Rimsky-Korsakoff's farm-home near Leningrad, where the composer lived in his later years, has been allowed to remain in the possession of his children and grandchildren, contrary to the general practice of the Soviet government, of confiscating all lands of the bourgeoisie. Because of the composer's services to Russian music, this was a special concession in answer to a petition of his descendants.

A Music Conservatory in Palestine is to be established as a memorial to the Jewish soldiers who died in the World War. Dr. Joseph Silverman, rabbi emeritus of Temple Emanu-El, New York, has been chosen as chairman of the directors.

Mrs. Jack Gardner, the "lady bountiful" of many a young aspiring musician, died at her home, "Fenway Court" (Boston), on July 17.

The Olympic Games Music Medal offered by the committee in charge of the event which took place in Paris this summer, drew but a small response from composers. "That quantity alone was not invited is clear from the fact that one of the manuscripts received was *Un Projet de Divertissement pour Jeux Olympiques (A Scheme of Amusement for the Olympic Games)*, for which were required a chorus of 4000, 600 trumpets, 300 clarinets, 100 doublebasses, 200 tubas, and 50 bassoons. Unhappily for the composer, who is nameless, the jury estimated that there is very little of music in this composition—which is quite nice."

The Oldest Chickering Piano in private ownership, has been found in the possession of Lewis Herreshoff of Bristol, R. I., a member of the celebrated family of yacht builders. The grandfather of the present owner purchased the instrument personally from Jonas Chickering, on December 18, 1823.

Raoul Laparra has received the coveted prize offered by the Institut de Nicolo.

The Harrisburg (Pa.) Civic Opera Association is the last to join the ranks of these promising organizations which are springing up throughout the nation. Italy, at the present rate we shall soon have as many as you!

Carl Busch, veteran musician of Kansas, City, Missouri, has been decorated as a Knight of the Order of St Olaf, by King Haakon VII of Norway.

Leopold Auer, the distinguished violinist and teacher, married in the New York City Hall on June 24th, Mme. Wanda Bogutskaya-Stein (for twenty-two years his accompanist). The groom is seventy-nine years of age, while the bride is thirty years his junior.

Frank H. Shaw has been called from his position as director of music of Cornell College, Mount Vernon, Iowa, to a similar one at Oberlin College, Oberlin, Ohio, of which he formerly was a student.

Galli-Curci established a new record for the Hollywood Bowl, if not for America, when she sang on June 5th to an audience gathered from one hundred and sixteen cities and paying admissions to the amount of twenty-five thousand, nine hundred and twenty-five dollars.

A College of Music costing \$600,000, with an endowment of two millions, is a part of a new university to be established at Burbank, near Los Angeles, California, by a gift of \$11,400,000 from an unnamed altruist.

Eugene Ysaÿe, the favored son of Liège, has been honored by having a portrait of himself, by the eminent Flemish artist, Richard Heintz, presented to him by the city.

A Harp 3,700 Years Old has been discovered near the Euphrates. It is one of the oldest known to be in existence and has been shipped to the Louvre.

The Organ in "Old Peach Church," near Mechanicsburg, Pa., said to be the second pipe-organ built in America, and installed in 1807—with six stops and three hundred pipes—is still in use.

Igor Stravinsky is announced to conduct in the next season a series of concerts by the Philharmonic Society of New York, the oldest orchestral association of America.

The North American Saengerbund celebrated its "Diamond Jubilee" at its meeting in the Chicago Coliseum, June 11-14. Instituted at Cincinnati, in 1849, by three singing societies of Cincinnati and one each from Madison, Indiana, Louisville, Kentucky, and Columbus, Ohio; it has grown to have one hundred and fifty-one affiliated organizations with a total membership of three thousand, seven hundred and eighty. Along with this it has been, directly and indirectly, a mighty influence towards making America musical.

The 204th Three Choirs Festival will be held this year at Hereford (England) Cathedral. The festival is held for the benefit of the widows and orphans of the clergy of this and two neighboring dioceses, deriving its name from the union of the choirs of their three cathedrals. Mendelssohn's "Elijah," Handel's "Messiah," Elgar's "Dream of Gerontius," Rossini's "Stabat Mater," Brahms' "Requiem," Bach's "B Minor Mass," along with several minor works, will constitute the musical fair. A regular Lucullan feast! But does it not whet the appetite in these Jazzified times!

The "Grand Old Organ" of Albert Hall of London is to be restored and modernized at an expense of about one hundred thousand dollars (£20,000).

Princeton University is to increase its musical equipment by the installation of a large modern organ in its new Chapel which is to cost one and a half millions of dollars. This is to be one of the finest church buildings in the United States as well as one of the most imposing college edifices in the world.

The Vienna State Opera Company is reported to be engaged for a series of fifty Mozart performances in the United States next season.

Pureell's "Dido and Aeneas" has lately had its first production in Germany, at Hamburg. Thus do the works of genius gently percolate!

"The Passion of Christ," a pageant with its musical score made up from the works of Don Lorenzo Perosi, was recently given on a grand scale at Milan, on a specially constructed stage in the Palace of Sport.

"Juliet and Romeo," based on a French play and having but a slight resemblance to Shakespeare's work, is the latest opera from the pen of Zandonai whose "Francesca da Rimini" is familiar to America.

The Chicago Civic Opera Company will begin its season on November fifth, by a production of Ponchielli's "Gioconda" with Raisa, Meisle and Rimini in the leading rôles and Polacco conducting.

"The Echo," an American opera by Frank Patterson, will be presented at the fourteenth biennial convention of the National Federation of Music Clubs, at Portland, Oregon, in June, 1925.

Richard Strauss, on his recent sixtieth birthday anniversary, received the order "Pour le Mérite (For Merit)" from the Prussian government.

Giovanni Sgambati has been memorialized by a tablet placed on the house where he lived for thirty-seven years in the Piazza di Spagna (Square of Spain) of Rome.

Robert Burns is to serve as the central figure in an opera to be produced in England in the autumn. The music, in which Scottish traditional airs figure prominently, is to be by Frederic Austin.

Eighty Percent American Citizens, in four of our leading orchestras—the New York Philharmonic Orchestra, New York Symphony Orchestra, Philadelphia Orchestra and Cincinnati Orchestra—is the answer of their managers to an accusation before Congress that "more than ninety per cent are foreigners and only about seven per cent in the New York Symphony can speak English."

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"Aida," with Pietro Mascagni as Conductor, was given in a Vienna arena from July 25th to August 10th. The leading artists were from the La Scala Company, and were supported by a chorus of one thousand singers and an orchestra numbering one hundred and twenty. The production was on a lavish scale, creating an illusion of ancient Egypt, with horses and camels introduced to lend realism.

A Barrel Organ is still in use in the services of the parish church of Trottscliffe (Kent), England. This is probably the last church of Great Britain to make a similar use of this instrument. It has a repertoire of sixty hymn tunes and the sexton officiates at the handle.

Deems Taylor is reported to be engaged on the writing of a musical score for a screen production of "Janice Meredith," for the Cosmopolitan Theatre.

Camille Zeckwer, widely known as composer and teacher, died in Philadelphia on August 7th. A pupil of Dvořák and Philip Scharwenka, his compositions have appeared on programs of the Philadelphia Orchestra and Boston Symphony Orchestra. Perhaps his most notable achievement in this line was the winning in 1922 of the One-Thousand-Dollars Prize of the North Shore Festival Association, by his Symphonic Poem, "Jade Butterflies." Among others of his works are "A Swedish Fantasy," "Serenade Melancholique," and the "Symphonic Poem—Sohrab and Rustum."

An Assyrian Musical Tablet, dating from about 800 to 2,000 B. C., has been deciphered by Dr. Kurt Sachs of the Berlin High School of Music. It had long been lying in the Prussian State Museum and shows that the Assyrian scale consisted of five notes nearly approaching the sounds of the five black keys of the piano, and that the music was played on a harp of twenty-one strings.

Municipal Opera in St. Louis is among that city's most popular enterprises. One hundred thousand dollars in advance sales of tickets were in the office before the curtain rose on the first performance of the present season; and subscriptions to the 1925 series already amount to \$35,000.

A Beethoven Festival was held in Bonn this summer, for the first time in several years. It was organized by the Beethoven-house Society; and the proceeds are to be used for the building of a Beethoven Museum where all of the master's works are to be exhibited either in manuscript or in photographs of manuscripts.

The National Association of Organists met at Atlantic City July 28th to August 1st. An unusually large attendance marked the meeting and especially of the more notable performers of the country. T. Tertius Noble, of New York, was elected President for the ensuing year and Cleveland, Ohio, was selected as the next place of meeting.

Mme. Emma Hayden Eames, mother of Emma Eames, the celebrated operatic soprano, is still, at the age of eighty-eight, a prominent teacher of singing, in Cleveland, Ohio.

Nineteen Native Composers will conduct their own works during the coming season of the Queen's Hall Promenade Concerts, by invitation of Sir Henry J. Wood. When will the conductor of one of our leading orchestras give similar encouragement to American composers?

Darius Milhaud has composed the music for "L'Inhumaine," the first film play to be produced in France with a specially written score.

The Premier Prix de Rome was won this year by Robert Dussant, a pupil of Widor.

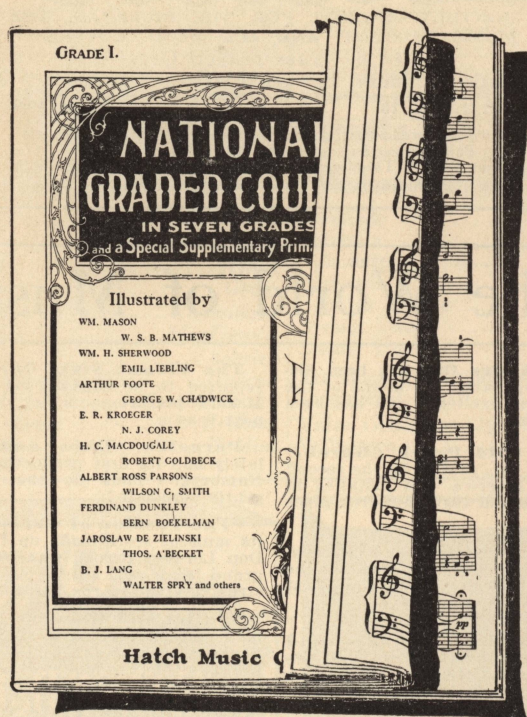
Seventeen Thousand Persons heard Beethoven's "Ninth Symphony" when it was given at the Lewisohn Stadium of New York, July eighteenth, by the Philharmonic Orchestra assisted by the Oratorio Society of New York, under the baton of William Van Hoogstraten.

(Continued on page 721)

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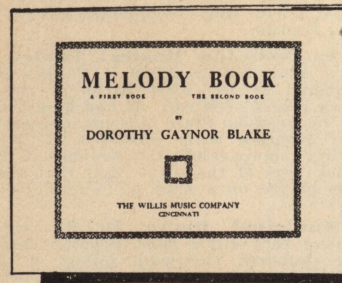


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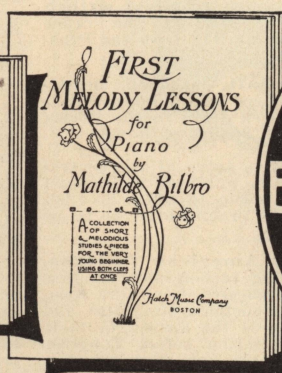
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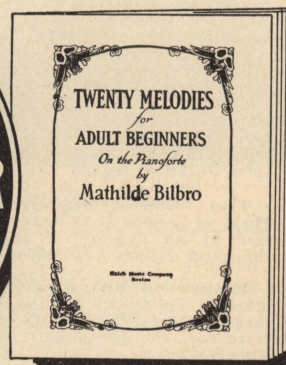
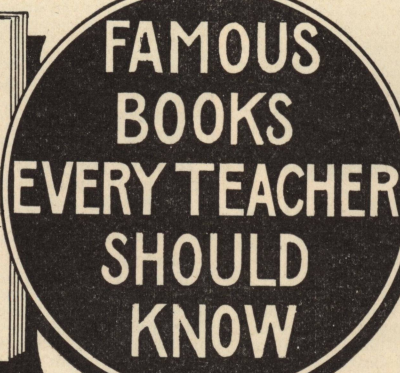
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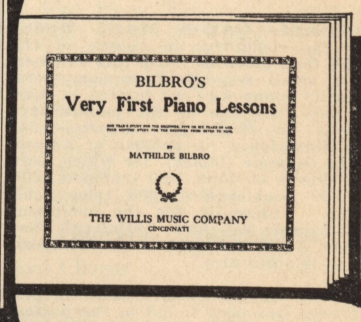
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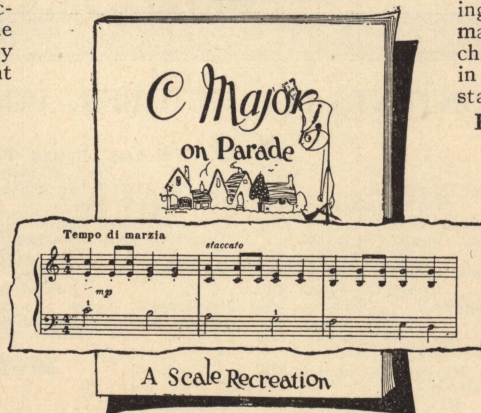


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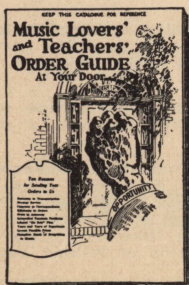
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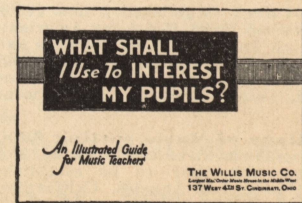
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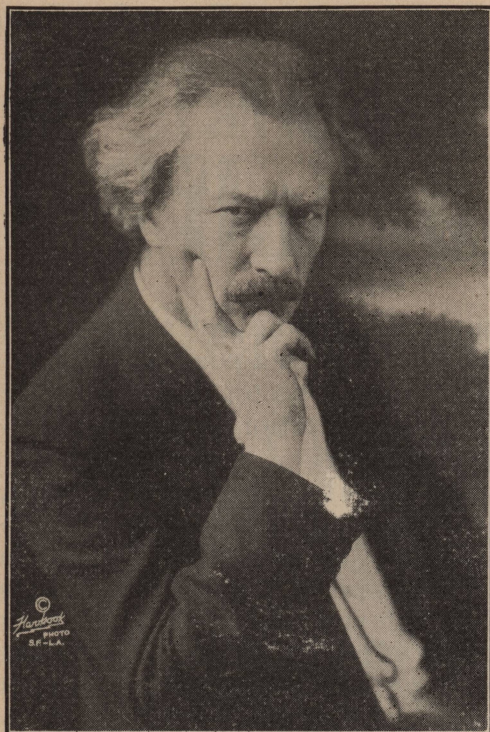


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THE ETUDE

OCTOBER, 1924

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VOL. XLII, No. 10

"Piano Compulsory"

MANY years ago, your editor made a tour of several thousand miles in Europe for the express purpose of visiting the great conservatories of music. In this way he had enviable opportunities for observing their methods and the resulting degrees of success.

The thing which impressed him most was the fact that in nearly all of the great conservatories the study of the piano was *compulsory*. No matter if the student was studying voice, violin, French horn or what not, his musical education was considered deficient if he did not also acquire a good working knowledge of the piano. The little line in the catalog "Piano Compulsory," meant a great deal to every teacher who saw it.

The wisdom of this is apparent to any instrumentalist who after having made a beginning with one instrument takes up the piano. In addition to opening up the world of harmony and counterpoint, it compels the player to juggle with from two to ten different voices or parts where he has hitherto only concerned himself with one thin line of melody. The intellectual training resulting from this is incomparable. Many of the greatest singers and performers are also excellent pianists. Kreisler, Galli-Curci, Sembrich, Melba, are only a few outstanding examples. No matter what other instrument you may study, if you miss the piano you miss the most consequential step in musical education.

This is particularly true of the thousands of fine boys and girls in our schools studying other instruments. They will never get the best from the violin, the trombone or the saxophone until they back their work up with a good solid training in piano playing.

It was Mauritz Hauptmann, the famous theorist, who said:

"The Pianoforte is the Modern Foundation in all Musical Training."

A Scrap of Paper

"Is there any law to prevent my giving a musical diploma or certificate?" Scores have asked this question.

It all depends upon the kind of a diploma or certificate. You give away all sorts of things, but never forget that a diploma is merely a piece of paper, no more valuable than any other piece of similar paper. The value is not in the printing or in your signature. The value is in what stands behind the diploma. There are thousands of colleges and conservatories issuing diplomas which do not begin to have the value of a simple little note from a real master, such as the following:

To whom it may concern:

"Miss _____ has been my pupil for four years and has displayed remarkable ability, fine interpretative sense and great intelligence. I recommend her highly as a teacher.

—THEODORE LESCHETIZKY."

The paper such a testimonial was written upon might be worth thousands of dollars to the teacher who had earned it.

A Dollar bill is printed on paper. So is a Mark. The difference in value of the two pieces of paper depends upon the world's estimate of the ability and the intention of the nation issuing the currency to stand back of its money.

By all means use diplomas. (There are excellent engraved blank music diplomas which may be purchased at slight cost.) But do not lead the pupil to believe that a diploma is anything more than your way of recognizing and stimulating the pupil's progress. The importance and value of the diploma depend entirely upon your reputation in the profession.

The Fashion of Being Business Like

THE power of fashions, race, habits or *mores*, as Prof. Sumner, of Yale, called them, is committed irresistibly. All the sins of the decalogue have been by peoples at the behest of fashion. Lies, murders, thefts, arson, all known crimes have been done by poorly balanced people who have been willing to sacrifice everything to keep in some silly fashion. Fashion will lead both the male and the female human animal to resort to all kinds of bodily distortions, ridiculous clothing, war-paint from the skeleton stripes of the aborigine to the lip stick of the flapper. Only the very superior mind is able to hold aloof from extreme fashions and adopt rational, beautiful attire that does not excite attention.

The fashion of music, particularly with those musicians who like to call themselves artists, has changed entirely. The old-time fashion of dressing and acting in eccentric manner relegates the "artist" to the antique class. Mr. Edward Johnson (the Metropolitan Opera Company tenor), whose name in other days would probably have been Edoardo Figlio di Giovanni), recently remarked:—

"I think the successful artist of to-day has a great deal of business sense. The dreamer type is gone. He is out of style for one thing; a mis-fit in the keen, active age. One will often hear the comment, 'He doesn't look like a singer (or an actor, painter, whatever it is), does he?' Whatever may be accepted as the old-fashioned standard of how he should look, I am quite sure 'he,' whoever he is, is glad he doesn't look that way. Art is for all of us; and so are the more practical things of life. I believe in specialization, that is, on concentration upon a definite goal. But in attaining that goal each should not overlook the fact that he is, except perhaps for a special gift in one direction, pretty much like everybody else."

Are the Great German Conservatories Doomed?

THE war has been over for six years. Germany is still in a tragic condition in so far as her arts and professions are concerned. A handful of active men and women have been working bravely to save what they can from the wreckage; but Germany is paying for the game of war in a way that can not be forgotten in generations. That they have been able to do so much under the terrible conditions during the last ten years is notable.

One of the leading pedagogs of Germany recently wrote to America describing conditions among the average music teachers in Germany thus:

"Conservatories which used to have from 600 to 800 pupils now have from 60 to 80. This is surely a sign of the breaking up of music. At the time of the discharge of the State employees by the Government, the competition became keen. Every one who was able to play the piano or the violin a little, gave lessons for very little money, so that the professionally trained musician could not exist. The impoverished Germany will have to bury its culture. The large orchestras are disappearing gradually. Private orchestras cannot exist any more. The musicians are returning from the health resorts because they can not exist on the money they receive. This is the real condition of the music teacher of Germany. It is a sad one, but it is true."

One might think that this was the voice of a solitary calamity howler. Listen, however, to a few quotations from a leading editorial in the *Berliner Tageblatt*, the leading publication of the German metropolis. The editorial is called "The Death of the Conservatories."

"In Berlin and in other large cities of the country numerous private music schools and conservatories have vanished during recent years. This is a fact that many circles have tried to conceal but the real truth remains and must be seen. Not merely the small and inconsequential schools have succumbed in the fight for existence, but many famous institutions long established and with large student attendance have been unable to keep up. During the past six months a celebrated German conservatory, with three hundred students before the war, was suddenly obliged to shut its doors."

The editorial continues with a correspondingly pessimistic outlook. Meanwhile America, which was the fruitful field, which for years sent large cargoes of students to Germany, has been building incomparable schools with faculties of international eminence which actually draw students from Europe.

Notwithstanding the fact that we rejoice in the triumphs of musical education in our own land, we can not view the musical situation in Germany with anything but dismay and sadness. Art is international. An artistic collapse in one country hurts all others. What good would it do the world if all of our leading American schools, which we have taken years to build, were to be suddenly demolished. The loss to Germany is a catastrophe in some ways greater than the devastation of cities. Music is Germany's pride and soul and it lies dying in the land of Beethoven, Brahms, Mozart, Schubert and Schumann. Some day, of course, it will rise again. Let us hope that day may be soon. There are many active and earnest workers in the music field in Germany, with eyes set upon the spiritual vision of the real greatness of the country, not the military Frankenstein which dragged it down. These men are now undergoing virtual starvation to keep together the remnants of musical life in Germany and trying to rebuild those vanished castles of musical greatness which were among the proudest possessions of the German people.

Concentrate on Something Worth While

"LADIES, we have with us for our Heliotrope Luncheon, our distinguished fellowtownsman, the Hon. Hascom Binns, whom we all have learned to call 'our own Has' Binns.' Mr. Binns has come to us out of his busy life to say just a few words on music. It gives me great pleasure to introduce Mr. Binns."

The eminent Binns arises, wipes his firm jaw with a napkin, exercises his larynx with a few coughs, smiles genially at the jewel incrustated wife of his most lucrative client and begins:

"Ladies of the Calliope Club: It gives me great pleasure to be with you at this delightful luncheon of the most delightful group of ladies in our State, if not in the United States (Applause). I have, as your accomplished President, or should I say Presidentess (giggles from the President), has just said, come from a busy life with many important problems (more calisthenics with his larynx). I must confess that I know very little about music. Your honored President has just asked me what instrument I play. I told her that I once played on the linoleum when I was a child (Great laughter). I haven't very much to say; and I can say it quickly. I think music is a wonderful thing (etc., etc., until his ignorance of the subject is more completely exposed). And now, ladies, I must close by thanking you one and all for giving me one of the most delightful hours in my experience, an hour that I shall find a constant source of inspiration during my coming campaign for Congress where I shall hope to serve those principles which are very obviously so dear to all of you." (Great applause).

The President rises, overcome with the distinction of having had so eminent a guest. She says, modestly:

"Ladies of the Calliope Club: It is indeed an honor to have learned so much about music, from so very great a man whom we shall hope to have as our next Congressman. (Applause, during which one trans-Balkan waiter exorcises a trans-Aegean waiter for permitting a chicken patty to fall down the back of the little music teacher obscurely seated in a far corner. Such a waste of good chicken!) Ladies, we all now real-

ize what our club means to us. We have decided to raise our dues five dollars for the coming year."

Does this sound familiar to some of you? A great many so-called music clubs are nothing more than "gobble clubs," and "adulation" clubs. The musician plays a minor role to the Chef and the Modiste. The music club movement fostered by the American Federation of Music Clubs, has been of immense value to our country; but it is a dismal spectacle to see many clubs drifting away from the real purposes of a music club to become a kind of glorified *Kaffeklatsch*.

The study of music, the promotion of music, the higher enjoyment of music should be the work upon which the music club members should concentrate. All over the country thousands of Etude clubs and Music History Clubs of young people have been formed and have been of incalculable value in the musical development of the land. They concentrate on something worth while. We believe enthusiastically in the delightful social side of the music club; but the main aim must be Music, Music, Music. When a club minimizes music and devotes itself to other things, it ceases to deserve recognition as a music club.

Character in Music

Does the composer's real character show in his music? We have always felt that it did in very patent fashion. Dr. Percy C. Buck, late Professor of Music at the University of Dublin, has confirmed our attitude in the following nicely phrased paragraph which should be read more than once by teachers and by students.

"Character is a moral question, and art is fundamentally dependent upon character. The work of an artist is a projection of personality, in spite of the fact that the phrase has been discredited, owing to the insistence on it by those who pretend that art is nothing else. His work must change if his character changes; so that character must be a function of his work. And from the non-creator's standpoint character is involved no less, for what we appreciate depends upon our own character. You will remember the saying of Ruskin, 'Tell me what you like and I will tell you what you are.'"

The Secretary of Music

For years there has been a turbulent clamor for a Secretary of Education in the Presidential Cabinet. Education has become such an immense undertaking that the call for governmental regulation of some phases of the problem seems reasonable. On the other hand the question arises as to whether it is wise to cast the brain building of our children into the hugger-mugger of politics. What would the Secretary of Education do? Where would his powers end? How would he help? All significant inquiries. Having a Secretary of Education, might we not also have a Secretary of Music. Richard Strauss has just been appointed General Music Director of Austria. If we could be sure of having a man correspondingly great in our Cabinet, might it not be salutary to the interests of the art?

Community Opera

Who said that opera is un-American? All over the country small operatic companies are springing up, largely as a species of safety valves for the hundreds of students who have studied opera enthusiastically only to find that there have hitherto been only a very few large conduit pipes for their talents. If they were squeezed out of the metropolitan channels, they were squeezed out of a career.

Much of our taste for opera is artificial, alien in the extreme. We have swallowed opera with its preposterous fiddle-faddle plots, partly because it was fashion, partly because of the lure of the imperishable tunes of Bellini, Verdi and Donizetti. Wagner gave us drama, but drama in Teutonic doses. The new Italian realismo comes nearer to our conception of opera and thus we may account for the great success of "Madam Butterfly" and "Pagliacci." But many silly operatic conventionalities will have to be abraded before we come to opera such as Americans will genuinely adore.

Recollections of Master Musicians and Master Pianists Whom I Have Known

By the Distinguished Piano Virtuoso

MARK HAMBOURG

"The Etude" takes pride in presenting herewith the first of a series of noteworthy articles by Mr. Hambourg, whose similar series several years ago proved of very great practical help to our readers. Mr. Hambourg was born at Bogutchar, South Russia, May 30, 1879. He studied the pianoforte with his father, and with Leschetizky. He appeared at first with great success as a prodigy. His tours of all countries have been sensational in their success. His repertoire is enormous. He is reputed to have continually at his finger tips no less than 40 concertos and over 800 other compositions. He has given over 1500 recitals and concerts.

He is frequently compared with Rubinstein because of his feats of memory and technic. Mr. Hambourg is a naturalized British subject and resides in London. In 1907 he married the daughter of Sir Kenneth Muir Mackenzie. Mr. Hambourg is one of the most practical and understandable writers upon pianoforte playing, treating his problems in big, human fashion and never going over the heads of the majority of our readers. Students and teachers may look forward with pleasure to coming issues containing these articles. Mr. Hambourg's next article will be "Why is so Much Piano Playing Dull and Uninteresting to Listen to?"

EVER since the age of five, when I began my career as a pianist, I have met and admired Master Musicians and Pianists of every nationality and every school.

The first one I can remember at all vividly was Safonoff, who was one of the principal musicians in Moscow, when I was brought there as a boy of seven, by my father. I recollect that I played a piece of Hummel's to Safonoff, which had a great many jumps and thrown notes in it, and he said to my father, when I had finished: "Here is a child with a remarkable 'treff talent';" meaning that I had a good eye for catching the right notes from a distance.

At that same period there was an artist there, forgotten now but well known in those days, called Schosstakosky, who was director of the Moscow Conservatory of Music. All that I can tell of him is what he was by way of giving me pianoforte lessons; but that he was never ready for me, and I was never ready for him, so that between us it was a sort of farce, and what I learned from him was purely nominal! My real teacher during all that time was my father, Professor Michael Hambourg, with whom I learned the whole of the Forty-eight Preludes and Fugues of Bach, and ruined my eyesight, but improved my technic and knowledge of music. For there is no grounding, in my opinion, to be compared to the works of Bach, for the young pianist.

A Master Mentor

Later on, when I was nearly nine years old, my father took me to England, where the first pianist I heard and saw was Paderewski, then at the height of his successes in London. His great flexibility of technic, and his dramatic power appealed to my imagination; and he was my example and hero, as a small boy. He also became a great friend of my father who admired him very much, and Paderewski helped me with advice, and with both moral and financial support. For when Felix Moscheles, the painter, and my best friend, started getting a sum of money subscribed to enable me to go to Vienna to study with Paderewski's master, Theodore Leschetizky, Paderewski himself contributed a large amount to the fund collected in my behalf. I can, therefore, never forget what I owed to his generous interest and early friendship. Leschetizky told me afterwards that the first time he saw Paderewski, he realized that he was destined to become a remarkable man, outstanding in the dramatic force of his playing, and in the romance of his personality. Even in those days, in Vienna there already existed legends about the enormous numbers of hours per day (some people declared as much as fifteen), that Paderewski spent in practicing. Whether it was true or not I never had an opportunity of verifying.

Joachim's Poison

To return to the years that I lived in London, from the age of nine till twelve, I there met Siloti, Pachmann and Sapellnikoff, who were already mature artists. I was very keen on bicycling, and one day I nearly ran over the veteran, Alfredo Piatti, well-known as the greatest 'cellist of the day, but already very advanced in years. He lived quite close to where I did in London, and when he saw who it was who had so nearly terminated his existence, he said, gravely: "Boy, boy, learn to ride your bicycle more slowly, and to play your scales more rapidly." At that time I was engaged by the firm of Chappell to play at one of the Monday "Pops," with old Piatti and Joachim. It must have been a funny sight to see us playing together! I was ten, and they were both well over seventy. Joachim was then very gouty and, as it affected his fingers, he often had great difficulty in his performances. He was very fond of port and champagne, both of which were very bad for him in his state. But when his friends said to him, "Master, how can



© F. A. Swain, London

MARK HAMBOURG

you go on drinking these, for you, poisonous drinks?" he would answer, "What will you? I am used to it, and I cannot start something new, now."

It was through Felix Moscheles that I was introduced to Hans Richter, who was a wonderful friend to me all through my student years in Vienna. He used to take me with him to his rehearsals and performances, and would insist on my sitting hidden in the orchestra all through the Wagner and other operas at the Vienna Opera House, where he conducted. For he said that to be a thorough musician, the student must know the orchestra through and through and be aware of each instrument and its peculiar powers and sonorities. What I learned under Richter's auspices in this way has proved invaluable to me in after life. I once nearly lost my Paradise, however, as, being very young (only twelve) and very tired, I was discovered fast asleep in the second act of "Tristan and Isolde," for which Richter was furious and declared that if he ever caught me asleep again, he would never allow me to set foot in his orchestra. Later, when I was fourteen-and-a-half, I made my first appearance as a full-grown pianist (no longer an odious prodigy!) under Hans Richter's baton, with the Philharmonic Orchestra, in Vienna. Before the concert, Richter asked me to play over all the passages of the concerto (it was Chopin in E minor) to him; for he said that when pianists played concerti with his orchestra he always felt it was like washing linen in a quick flowing brook, everything got rushed away before he could get the hang of it. He desired to hear exactly what I had to play so as to realize how to keep us all together.

Edouard Schütt, the composer, was a great friend of mine during these early years and wrote several pieces

for me. He had a great reputation in Vienna as a highly refined piano player and composer; and his style was an object lesson in distinction and elegance. I met also Johann Strauss, the elder (I mean the man who wrote the famous waltzes), a jolly old fellow, full of the zest and peculiar Viennese gaiety which he so well imparted to his music. I remember playing to him Schütt's paraphrase of his well-known "Kuss Waltz," out of his operetta, "The Gipsy Baron," and Johann Strauss was delighted with it; which shows that there are composers who enjoy transcriptions of their own works, in spite of all paraphrases being so despised by present day musical critics!

Brahms' Apology

Johannes Brahms, of course, was one of the most interesting figures of Viennese musical life at that time, and one of my greatest treasures is a small cigar cutter which he gave me as a present when I first started smoking—that alluring soother of nerves—which I am afraid I did very early in my career. Brahms was present at a festival of his works conducted by Felix Weingartner, where I played when still no more than fifteen. After the concert there was a banquet given for Brahms, where the organizers proposed his health, and then he got up and proposed the health of the "Youth"—that was I! I thought it was most kind of him, and was immensely gratified. I remember also, before one of the Sunday concerts in Vienna, that at the rehearsal with Richter, a lady pianist was playing the Brahms *Concerto in B flat major*, and the composer was present. He got dissatisfied with the lady's performance and at last lost his temper, and cried out: "Why, in God's name, do horrible women play my music!" He then rushed out of the hall. The next day he was extremely sorry and wrote the most charming letter of apology to the lady, accompanied by a large bouquet of flowers, a touching gesture for so great and rugged a man. Bruckner, the composer, was often with Brahms, at Richter's rehearsal, where Brahms used to sit with his hands crossed under his chin, leaning over the sill of a box, and resting upon his elbows, his eyes staring into space—a characteristic attitude which we, who revered and admired him almost as a god, used to watch for and love.

Of course it was from that great teacher, Leschetizky, that I learned most everything, not only appertaining to piano playing, but in regard to every aspect of how to live. He was a mentor of every possible kind, and a real father to all his pupils in whom he was really interested. As for a pianoforte lesson with him, it was a life experience, if one was capable of understanding what he wanted; and he had a wonderful way of explaining every detail with the utmost precision and care. He was not only marvellous at developing facility and brilliance of execution in his pupils, but also focused his teaching enormously upon the quality of sound produced. Everything had to be beautiful and polished, with him, and alive with the right kind of expression and feeling. He never allowed anything to pass his judgment that was dull, monotonous, or harsh in tone production. He used to urge us to go and listen to the great singers, to see how they phrased and brought out melody and cantilena passages, and to take them as our models in this branch of our studies.

I remember Leschetizky being present at a concert where I was playing, and where the "Symphonie Pathétique," of Tchaikowsky, was being performed for the first time in Vienna. Leschetizky sat together with the well-known musical critic, Hanslick, who was as old a man as himself, and whose ear was not yet attuned to the chromatic counterpoint of modern orchestral music. Both the old men hated the symphony and said

of the end, where the composition dies away: "So begräbt sich das Werk." (Now the work has buried itself!) Their prognostication turned out to be false, as the symphony lived to be extremely popular and is still very much alive, though whether it or other of Tchaikowsky's works will achieve absolute posterity is still on the knees of the gods. However, Leschetizky's dislike of it just shows how even the most experienced musicians can be mistaken in their estimate of music, in the way of what will become acceptable and what will not. When I reflect upon the immense enjoyment thousands have obtained from the orchestral and other works of Tchaikowsky, especially the "Pathétique Symphony," without which at one time can remember it was almost impossible to complete an orchestral program, I often think of that dictum of Leschetizky about its early burial!

Whilst I was studying with Leschetizky, where I was very much trotted around as being still an "infant prodigy," who should arrive but Anton Rubinstein, King of Pianists, and Master mind of Music! I was brought to play to him, and after my performance he introduced me to Moritz Rosenthal who had just entered.

Rosenthal was at that time the most brilliant of the young pianists who had been fostered by Liszt and our friendship, begun then, has remained unimpaired ever since. Rubinstein was asked by Leschetizky to give a private recital at his house for the pupils.

Rubinstein's Power

The thing I remember best about that recital was that I was sitting so near to Rubinstein, close up to the keyboard, that I was in perfect agony every time he lifted his hands, which he used to do so tremendously. For I said to myself: "If he misses his note, and hits me, I am a dead man!" But when he did miss, he did not hit me; but he did turn round to us and say: "That, young men, is how not to do it!" And his wonderful purity of sound—how it impressed me! I have never heard anything to equal it, so little effect of pedal, everything transparently clear. Yet he did take a great deal of pedal; but, like all the best masters of pedal playing, he made it sound as if he scarcely took any. It was just natural and perfect tone production. Luckily for me, he took a fancy to me and considered me as a kind of mascot when he was playing his favorite card games. So I used to sit beside him on a stool, while he and Leschetizky went on playing cards far into the night. By nature Rubinstein seemed to be an awkward and silent man, compared with Leschetizky, who was so much the charming, elegant Pole. But Rubinstein had a force of personality which held one fascinated as to a magnet, and even I, a little boy, felt compelled by it. When he left Vienna all the Leschetizky piano students came and gave him a big send-off at the station, with a dinner beforehand.

Since my recollections of Rubinstein, I have met no great master of music from whom I learnt more as a young man than from Eugene Ysaye, the great Belgian violinist. I had occasion to be thrown a good deal with him at one time during my early manhood, and was inspired by his beauty of phrasing and his broad and noble conception of interpretation, to a degree which had a very great effect upon me. Busoni, the great pianist, is also an artist whose renderings have profoundly interested me, especially in his ideas about the works of Liszt.

Many Influences

To sum up the impressions and what I have admired in all the artist pianists I have mentioned: I was inspired through Anton Rubinstein, by his majesty, purity of sound, and overwhelming personality; through Pachmann, by his polish and elegance; through Leschetizky, by his immense knowledge and understanding of the piano as an instrument; through Paderewski, by his dramatic force, and charm; through Sapelnikoff, by his brilliance; through Busoni, by his Byronesque mentality and his massive effects; through Moritz Rosenthal, by his demoniacal facility. Through all of them, by astonishment at the variety and manifold capabilities of my wonderful instrument, the modern pianoforte, which has brought into existence so much talent and so many fine artists to give pleasure and "uplift" to the world.

"We do not find the students interested in music are likely to have a lower academic rating. Indeed, the men's glee club, which tied Columbia for second place in the national contest in New York, is unusually good. Out of the fifty-two men, only two were ineligible at the end of the first semester."

—PRES. CHARLES W. FLINT, of Syracuse University.

Sparks from the Musical Anvil

Bright Thoughts of Thinking Musicians

"MUSIC is like life; there is no limit to its expression."—MME. GABRIELLE LESCHETIZKY.

* * *

"Development must be melodic, I believe, and the secret of all successful form is freedom of melodic invention."

—ARTHUR HONEGGER.

* * *

"The artist's chief aim is to bring out all the meaning hidden behind the notes, and to make this expressive and telling."—MME. GERTRUDE PEPPERCORN.

* * *

"A good musical critic is a man who has a considerable literary gift, and at the same time has from childhood been brought up in a musical atmosphere."

—BERNARD SHAW.

* * *

"The brain and mind are one thing and technic is another. You may cultivate the fingers, the throat, or whatever else is used; but without brain and heart there is no musical education."—GEORGE W. CHADWICK.

* * *

"America has produced an architecture, not by trying to invent a national style, but by building the sort of houses that the conditions of life demanded. It may produce a music of its own when the conditions of its musical life are sufficiently strong to make demands of its artists."—H. C. COLLES.

* * *

"Music is not a static thing. It is in a state of constant evolution and development. That is a matter of history. Musical idiom is constantly changing. It is desirable that it should. So it becomes incumbent upon the teacher and student to know some of the developments taking place in the present age, and, not the least, in this country."—ASHLEY PETTIS.

* * *

"The supreme function of the creative artist is to seek new forms of expression and to place them in new and beautiful settings; it is the quality that marks all progress in art and differentiates the seer from the imitator. . . . A new technic should be invented which will combine a knowledge of tradition and the modern experiment, if for no other reason than to avoid the pitfall of imitation."—LOUIS GRUENBERG.

What a Music Lesson Should Contain

By Earl S. Hilton

Recitation

THE pupil should play the material of the last lesson. First, the Studies, then the Pieces.

Dictation and Correction

Three trials (or recitations) should be allowed. In the first trial, the teacher has the pupil play the work through—mistakes and all—without himself interfering. This gives the teacher a clear understanding how the pupil has been practicing. It also shows what the pupil has remembered since the last lesson. The second trial may be broken with interruptions by the teacher's dictations and corrections. In the third trial, the pupil is supposed to play the work as nearly like these corrections as possible.

Grading

In the three trials the pupil has been given an opportunity to play correctly. If he has done so, a grade of 100 per cent. is marked upon the work, or, if nearly correct, 90 per cent., which permits the pupil to pass up the work and take new. If more than three trials are given the pupil to let him have an opportunity to get the work better, then, one point is taken off the highest grade for each trial more than three.

Assignment, review work or new studies and pieces.

After all the percentage grades are marked, then the material for next lesson should be assigned. The amount to be assigned is judged according to the manner the pupil recited the last lesson.

Brief explanation of new and review work.

New work must be carefully explained and the teacher should question the pupil about the new as well as the review materials which are to be studied during the following week.

"What is important is that the music be played in the right way, with the proper spirit, style, life, emotion and enthusiasm, whether it is with the notes or without."

—ERNEST BLOCH.

Some Effects of Music

By Russell Snively Gilbert

THE two fundamental chords in music are the Tonic and the Dominant. Their effects upon the hearer are directly opposite and thus a proportion is kept.

The Tonic, or first chord of the scale, gives a feeling of complete rest and finish. Children usually describe it as the home chord, because it is like reaching home after school. They feel that it is a sort of safety rock, firm but comfortable, where they can pause to catch their breath. All the old masters finished their compositions with the Tonic chord. Musically uneducated people find no trouble in recognizing it. Repeated softly, it gives a very soothing and relaxed feeling; repeated loudly, it gives a broad and pompous sound that arouses the imagination and creates life as in the opening bars of most marches which make one impatient to start.

The Dominant chord on the fifth of the scale requires movement. It expresses action and demands movement to a following chord. This desire is like the law of gravity; it cannot be avoided. The following little story will illustrate the idea. Once a friend went to call upon Mendelssohn. The great composer was dressing in the room above the one in which his visitor was waiting. Hearing how slowly the master moved, his friend became impatient. Going to the piano he struck a Dominant Seventh Chord in the most enticing manner, and left it without resolving it into the following chord. A moment later Mendelssohn rushed half-dressed down the stairs and flew to the piano where he played the needed Tonic chord. He had heard the Dominant chord and its impulse to move to the Tonic was so strong that he had to hear the Tonic after it.

The first prelude in C major by Chopin is a favorite of everyone. Much of it is composed of Dominant and Tonic chords. Some times there are two Dominants before a Tonic is reached. Thus such a desire to move on is created that to many people it says, "Onward! Onward!"

Successions of Dominant and Tonic chords played very softly and rhythmically give a soothing and sleepy feeling, as in the *Magic Fire Music*, from "Walküre," and Schumann's *A Child Falling Asleep*.

The old masters built their music on the simpler chords. It is recorded that the wounded soldiers in the hospitals preferred Beethoven. Possibly the Dominant chords gave them the moving desire to fight for their lives, while the Tonic chords may have made them feel more solid mentally.

Everyone likes major keys. Some love and others hate minor keys. Some children ask for pieces in minor keys and others cannot endure to practice them. People in bodily distress are depressed by the minor; while those in mental trouble are inspired by it. Foreigners often satisfy their homesickness by singing in the minor key. The songs of the colored slaves are filled with minor harmonies. It can be mysterious and spooky and cause all sorts of false things to rise in the imagination.

Rapid two-quarter time usually creates life; that is, movement, both physical and mental. The desire to dance is aroused by it, with a feeling of freedom and joy. All bounds of restraint are loosed by it, and children will go the speed limit in playing it.

Three-quarter time, as in the waltz, gives the same feeling, but with restraint added. In the former days people waltzed rather quietly in this time; while they abandoned themselves to the rollicking rhythm of the old two-step in two-quarter time.

Four-quarter time is also definite and controlled as in marches. Played slowly, as in funeral marches, it is both impressive and depressing. Played with spirit it is most inspiring and gives a solid feeling to the hearer.

Six-eight time gives a very flowing and smooth effect. Very beautiful and sustained melodies often flow along in this time. It can give calmness and peace as in Barcarolles, or joy and dancing as in the Tartanelles.

It is no copy-book maxim, but sober truth, to say that to have appreciation of, and understanding for, art is to have one of the most genuine and remunerative forms of wealth which it is given to mortal man to possess. I measure my words when I say that not the most profitable transaction of my business career has brought me results comparable in value to those which I derived from the investment of hearing, in my early youth, let us say, "Tristan and Isolde," or seeing Botticelli's "Primavera." Moreover, the dividends which we receive from the appreciation of beauty and the cultivation of art are wholly "tax-exempt." No surtaxes can diminish them, no Bolshevik can take them away from us.

OTTO H. KAHN.

Pranks on Parnassus

How Great Composers Have Seen the Humorous and Joyous Side of Life

By the Noted Critic and Author

HENRY T. FINCK

AMONG the most interesting concerts given in this country are those of the Beethoven Association in New York. To this association belong all the great singers and players of the time! There are no membership dues, but it is expected of the members that they will be willing, once every few years, to appear without any remuneration whatever, at one concert together with half-a-dozen other artists of the same high rank.

There are no other musical entertainments at which one can see and hear so many celebrities at once, excepting an occasional all-star performance at the Metropolitan Opera House; hence these concerts always draw large audiences. The proceeds are devoted to promoting the cause of music in various ways. For example, the receipts of one season were used to defray the expenses of bringing out, in three volumes, Thayer's standard Life of Beethoven in the original English, with additions by Krehbiel and others.

"The Carnival of Animals"

Usually, it is needless to say, the concerts of the Beethoven Association are dignified as dignified can be; but on one occasion the musicians "came off the perch" by playing the amusing "Carnival of Animals" by Saint-Saëns. In this piece the eminent Frenchman plays all sorts of tonal pranks—some of them almost jazzy—and the performers also indulged in pranks of their own. Harold Bauer, President of the Association, apologized sarcastically for not being able to offer the audience better pianists than Walter Damrosch and Arthur Bodanzky; whereupon Mr. Damrosch jumped up and, with mock-indignation, declared that while he and his companion might have modest doubts now and then as to their being great conductors, they *knew* they were great pianists.

The audience was tremendously delighted by all these pranks on Parnassus; and I could not help thinking that if humorous episodes like these were frequent at concerts, men, in particular, would be more apt to attend.

Does not Shakespeare introduce humorous episodes even in his most harrowing tragedies?

It is well known that when musicians get together at their clubs they are more prone to indulge in tonal pranks than in serious playing or singing. They feel the need of relaxation, of something to rest and refresh the jaded mind.

Jazz consists largely of tonal pranks, and to jazz our musicians are turning for amusement more and more, those who dwell on the highest peaks of the Parnassus mountain chain as well as those who occupy the foothills.

Richard Wagner in Gay Mood

Among the dwellers on the summit of the musical Parnassus none is more conspicuous for his indulgence in pranks than Richard Wagner. In his case it isn't so much musical capers (although *Beckmesser's* serenade in "*Die Meistersinger*" and *Hans Sach's* interruptions of it by hammering on the shoes he is mending is a classical case of tonal fun) as personal exhibitions of animal spirits.

Ferdinand Praeger relates that one day in Tribschen (Switzerland), when he was with Wagner discussing various things, the great man suddenly rose and stood on his head on the sofa. At the moment when his feet were in the air the door opened and Madame Wagner entered. She hastened forward, exclaiming "Ach, lieber Richard! Richard!" Getting back on his feet he reassured her of his sanity, explaining that he was only showing Ferdinand that he could stand on his head at sixty, which was more than the said Ferdinand could do.

When Wagner was only seven years old his uncle Albert complained that the untamable boy left the seat of a pair of trousers hanging on a fence 'most every day. Throughout his life sight of a tree aroused his inherited monkey instincts.

Judith Gautier, after visiting him in Switzerland wrote: "One of the most remarkable things about Wagner is the youthful gaiety which so frequently breaks out, and the charming good humor which his tormented life has never been able to quench. . . . At Lucerne he surprised me by his skill in bodily exercise and by his singular agility. He climbed the highest trees in his garden to the terror of his wife, who besought me not to look at him, because, she said, if he were encouraged he would commit no end of follies."

Hans von Wolzogen relates that one day, at the Villa

Wahnfried in Bayreuth, when Liszt had been playing as he alone could play, and every one present was deeply moved, Wagner suddenly got on his knees and hands, crawled up to the great pianist and exclaimed: "Franz, to you people should come only on all fours!"

His droll wit often was exhibited at rehearsals. Once when "Rienzi" was being prepared, the trombones played so loudly that he stopped them and said, with a smile: "Gentlemen, if I mistake not, we are in Dresden, and not marching around Jericho, where your ancestors, strong of lung, blew down the city walls."

At a rehearsal of "Götterdämmerung," when the *Hagen* thrust his spear into *Siegfried* very awkwardly, Wagner snatched it from him and shouted: "Fellow, have you never yet stabbed a man from behind?"

Elsewhere I have related how, even in the darkest hour of his life, when he fled to Stuttgart in fear of his pursuing creditors, his sense of humor was not subdued. On the evening before he intended to leave the city in order to hide in the mountains, he went once more to his barber and, after he been shaved, remarked: "Yes, my friend, it's no use, I must go; you are altogether too exorbitant." The poor man took this seriously and begged him not to go on that account, as he was willing to shave him for less.

Frau Wille, who relates this anecdote, and who had frequent opportunity to note the humorous, sarcastic and playful moods of her guest, quotes the apt remark of an English writer that "there is nothing so pleasant as the nonsense of men of genius; but no fool should be present."

Beethoven Unlike His Music

The discrepancy between Beethoven and his music was extraordinary. About the time when he was composing the Ninth Symphony and his great mass (*Missa Solennis*), two of his most scholarly, dignified and impressive works, he was arrested one day as a tramp in the outskirts of Vienna. He had left his house without his hat and wearing a very shabby coat. He was observed peering into windows and behaving strangely in other ways. A crowd gathered and a policeman was summoned. The supposed tramp kept on shouting "I am Beethoven! I am Beethoven!" but nobody believed him. Finally someone came along who knew him and he was sent home with apologies.

Was it the touch of insanity which is supposed to be associated with genius ("great wit to madness nearly is allied") or a crude sense of fun that made the great composer do such "stunts"? Who can tell? He certainly was wont to deal in pranks. Summing up the details given by contemporaries, Grove says: "To tell the truth he was fond of horse-play, and that not always in good taste. The stories—some of them told by himself—of his throwing books, plates, eggs, at the servants; of his pouring the dish of stew over the head of the waiter who had served him wrongly; of the wisp of goat's beard sent to the lady who asked him for a lock of his hair—all are instances of it. No one had a sharper eye or ear for a joke when it was told on another . . . But it must be confessed that his ear and his enjoyment were less keen when the joke was against himself."

His letters, like those of Wagner, are full of droll things. "Swift or Shakespeare himself never made worse puns with more pleasure, or devised queerer spelling or more miserable rhymes, or bestowed more nicknames on his friends. He lived in a world of nicknames and jokes."

Beethoven knew that genius ranks higher than "noble" birth or money and he never lost a chance to show that he considered himself as good as anybody, be he emperor or millionaire. "I, too, am a king," he used to say.

Among the most familiar anecdotes is one relating to his brother who one day left his card "Johann van Beethoven, Gutsbesitzer" (land proprietor). The composer returned it after writing on the back "L. van Beethoven, Hirnbesitzer" (brain proprietor).

Schubert Was a Merry Young Soul

Although Schubert, throughout his short life, always felt the pinch of poverty, he was as jolly a fellow as you could find in a week's search. Many were the boon companions attracted to him by his joviality and love of

pranks. They had frequent gatherings which were called "Schubertiads," and these fellows did not hesitate to help him spend in food and wine what little he was able to earn.

Nothing gave him more pleasure than a chance to sit at the piano and improvise waltzes by the hour for gay dancers. One evening, when the jollification was interrupted because of Lent, he exclaimed petulantly: "They do this just to annoy me!"

Schubert often played and even wrote down things he soon forgot completely. No doubt, when thus improvising dances by the hour, he often played melodies as enchanting as any of those that have come down to us. Readers of THE ETUDE who do not know these dances should order them at once, either in their simple original form or in the more difficult versions made by Liszt.

As for those "Schubertiads," one can imagine what gay musical pranks were played by these tonal vagabonds at every one of them. One evening Schubert took a comb, wrapped it in thin tissue paper and hummed through it his *Erkling*, with grotesque exaggeration of expression marks, turning a tragedy into farce. It must have been excruciatingly funny—a sort of forerunner of jazz.

Mozart and Liszt

Mozart, like Schubert, was generally happy in spite of his poverty. His sunny disposition is reflected in his music, which is as cloudless as the California sky. He was so poor that sometimes he could not afford to buy wood for a fire in cold weather except a stick or two which he and his wife carried up and down stairs to keep their blood in circulation.

Concerning his doings when in particularly good humor I can recall at this moment only one incident pertinent to my subject. He is said to have made a bet that he could push down five C's at once on the keyboard of the piano of his time. He won it by striking the middle C with his prominent nose.

That nose must have been more or less of a trial to him, although it wasn't a Cyrano de Bergerac nose—or like that of the American millionaire who, arriving for dinner at a place where the doorman did not know him, was told: "You'll have to take off that nose, Sir; this isn't a fancy dress affair."

When Mozart was censured for his alleged "manners" he used to say "I cannot help those any more than I can help the shape of my nose."

Liszt loved dearly to indulge in pranks of all sorts. One day, when he had been persuaded to travel from Weimar, in company with some other notable persons, to another town where great preparations had been made for their reception, the committee was dumfounded when the honorable guests, obedient to Liszt's whim, stepped out of a fourth class railway car—the kind used for cattle!

As everybody knows, Liszt was the kindest man that ever lived. He taught hundreds of young women and men, but never accepted a cent in payment, even when he was by no means rich, for he ceased playing in public thirty-nine years before he died. Altruism—helping others—was his ideal always.

He even subjected himself to the irksome task of reading and commenting on manuscripts sent to him by ambitious young composers. Once in a while he had his reward, as when he played over the Greig piano concerto and promptly proclaimed that Norwegian a genius. At other times he didn't have such good luck.

One day a conceited-looking young man came to him with a manuscript. Now Liszt himself was a "bold bad man" so far as dissonances are concerned, but he knew the limit. Glancing at the manuscript he shook his head and said, pointing to a certain line: "Young man, this cannot be done."

"But it can be done, for I have done it!" the young fellow exclaimed impudently.

Liszt walked to his desk, took the quill out of his inkstand and flipped the ink on his visitor's white vest, saying:

"This, too, you see, *can* be done, but it mustn't."

Afterwards he gave the youth a new vest. If he lived now he would have to buy whole carloads of vests for the cacophonists whom he would condemn and bespatter with ink.

From "Wonderchild" to Diva



Mme. Sembrich in 1879



Sembrich in 1897



Sembrich in 1908 as Mimi
© A. DUPONT, N.Y.



Mme. Sembrich to-day, with her pupil
Dusolina Giannini, in her garden at Lake George

Seven years ago Madame Marcella Sembrich retired from the operatic and concert stage. Few singers have ever had anything like her experience. As a child she was a "wonderchild," playing the piano and the violin and making numerous successful appearances before the public. Deciding to become a singer she appeared with triumph at the principal great opera houses of the world. Since her withdrawal from the public, the singer has trained a number of the younger and foremost singers of the day. Mme. Sembrich is now a member of the Faculty of the Curtis Institute of Music.

"NEVER do I recollect the time when music was not the chief interest in my life. Indeed, when a little child I thought that music must certainly be the chief interest in the life of everybody. I was born in the little village of Wisniewczyk in Galicia, Poland. My name was Praxedes Marcelline Kochanska. My father, Kasmir Kochanski, had a great natural gift for music. He never had any regular musical instruction of any kind, but he played several instruments excellently and played most of the instruments of the orchestra sufficiently well to give instruction on many of them. My father taught my mother to play the violin after they were married. Her maiden name was Sembrich, and this name I adopted for my career.

Symphony Copied by Candle Light

"We were a most musical family. We formed a quartet composed of my brother as violinist, my father as cellist, and my mother as second violinist, while I played the piano. At the age of four I started to study the piano with my father. At six he taught me the violin. Naturally with music as his main source of livelihood and with a growing family, our means were extremely moderate. But we were gloriously happy with the joy that music brought into our simple little home.

True, we had to work very hard for some of the advantages we wanted, but there was a beneficial side to that. My father, for instance, coveted the scores of the symphonies of Haydn and Mozart. They were too expensive to purchase and therefore he borrowed them and set me to work copying them part for part from the score. Thus, when I was a little girl of ten, I had copied by the light of a candle many great symphonies note for note for all the instruments. I thought it rather an arduous task, but nevertheless was absorbed in listening in imagination to the instruments as I copied each line. You see, music took the place of dolls for me. When my father made me my first violin I was one of the happiest children in the world. I loved it dearly and fondled it with unbounded pleasure.

An Interview Secured Expressly for the "Etude" with Madame Marcella Sembrich, World Famous Prima Donna

Early Successes

"At the age of twelve, being considered a wonderchild, I made many public appearances as a violinist as well as a pianist. My father, however, wisely realized that I still had 'everything to learn.' Accordingly he took me to Lemberg, Galicia, where I studied the piano with Prof. W. Stengel, who was also of Polish nationality, and at the same time became the pupil of Bruckman for the violin at the Conservatory. I continued the piano for four years with Professor Stengel, little realizing that one day he was to become my beloved husband. He felt that if I was to go on with my career I would require additional instruction. Accordingly I was taken to Vienna, where I continued the violin under Josef Helmesberger, the director of the conservatory, and the piano with Julius Epstein, senior. When Liszt heard me play one of his Rhapsodies on the piano and Wieniawski's arrangement of Polish themes on the violin, he was greatly pleased, but when he heard my voice he said:

"Sing, sing for the world, for your voice is that of an angel."

"This determined my career. Thereafter I began studying singing with Rochitanski in Vienna, and at the same time continued the piano and the violin. After one year I went to study singing in Milan with the younger Lamperti.

"In 1877 Professor Stengel and I were married and went to Athens where I made my debut in Bellini's 'Puritani,' and later returned to Vienna to study my repertoire with German text, and then followed a two-year engagement in Dresden at the Grand Opera. My debut in London at Covent Garden was in 'Lucia' in 1880, thereupon followed directly my season of Grand Opera in Madrid and the first of my fifteen seasons in St. Petersburg and Moscow. My debut in New York was in 1883, also in 'Lucia.'

Study in Holidays

"Despite the unbounded enthusiasm of the public and my ever increasing success, which placed me although so young on the plane with the great and already famous singers of that epoch—I thought that still finer results could be created, and so went for several summers during the holidays for a few weeks' study with the elder Lamperti at Como.

"In 1909, after a career of about forty years, I decided to retire from the operatic stage and continued for several years my concert tours in America and Europe. Gradually I began to feel the desire of transmitting to the young generation of to-day the art that I had learned so thoroughly and practiced so long. After the death of my husband in 1917, I withdrew entirely from the public platform and began to devote my time and energy exclusively to teaching."

Singers Must Have Musicianship

"Many students and singers come to me for advice and instruction, naturally more than I am able to help. The American girl, intelligent, industrious and with great ambition, expects to perform wonders without proper preparation. A girl who has the good fortune of being able to begin studying when she is eighteen to become a singer but has no previous sound musical foundation, as well as lacking a knowledge of languages, starts her study of singing with a great handicap, especially in these days when music has so advanced in complexity. The piano is literally indispensable for the proper study of rôles and thorough knowledge of the score. I found the violin invaluable as a study of intonation, legato and phrasing. We learn from violinists and they learn from us. With some the matter of pitch is inborn, with others it must be acquired by painstaking study.

Importance of Languages

"The general lack of knowledge of languages among many, many young students is greatly to be regretted. If one sings 'parrotwise' how can one have originality or feel inspiration. To understand the spirit of a language one must be able to speak it fluently, and at once acquire the habit of using clear vowels, rather than some horribly garbled sounds, and in like measure realize the importance of consonants. It is necessary, of course, to have grammatical knowledge but that must be supplemented by real speech. The careful study of languages trains the ear for quality. This is necessarily of immense value in learning true musical style and increasing one's power of interpretation. Sufficient stress is not laid upon speaking the beautiful English language with agreeable quality of voice and clear enunciation. When I do find real talent, it is a great compensating joy. Such a pupil

realizes that voice is not everything but that brains and work are indispensable.

"It is an unspeakable help to the fine looking American girl when she also has assiduity, musical intelligence, good health, good carriage, a true knowledge of language and perhaps most of all when she knows how to listen and to hear. Those who earnestly entertain the thought of becoming artists should realize that it means sacrifices, as nothing worth while can be attained without readiness to give up amusements and willingness to make the most of each day, not only with vocal preparation in the company of Concone, Bordogni, Marchesi, etc., but also by studying harmony and languages. For instance when a young singer longs to have a career, and wants to study the Wagner rôles, how long will it take her if she has merely a superficial idea of the German language—she knows nothing of the poets, has never read a single book or play—how can she possibly suddenly acquire the deeper meaning of the text of an opera or the atmosphere of a song. I have studied all my life, I have sung with the great singers of my time, and still feel that as long as I teach, I am learning all the time as I study new problems with every pupil. It seems difficult to put the understanding of all this into the hearts of the pupils; they are so easily satisfied.

Lamperti and Legato

"When I went to the elder Lamperti for further study I knew that the great Maestro realized above all the value of legato. He was then seventy years old and living on the Lago di Como. He used to get fervently excited, and when I was singing I have seen him on his knees with clasped hands, appealing begging:

"Da molto olio, per Carita, da molto olio." (More oil, pray, more oil.)

"What he wanted was that rich smooth quality, the unsurpassable legato, which gives warmth, youth, color, freshness, elasticity—and without which the most promising voices must suffer in comparison with the voice possessing the real legato. Lamperti was insistent upon expression and used to say to girls who were without it, 'You sing like a frog,' but he said it with a kind of disgust which made the young women do a lot of thinking.

"The ability of creating dramatic, tender, joyful moods, and of coloring the voice accordingly, lies entirely within the penetrating power of the voice, mind and soul. Lamperti believed that genuine temperament belonged primarily to a magic quality of magnetism in the voice itself, supplemented by the talent of acting. With this in mind, overacting can never replace true temperament.

The Singer's Life

"The singer's life, however, is by no means one of incessant drudgery, or lacking in high lights, many of which are exceedingly humorous. At the outstart of my career there was an amusing incident in London which no one forgot who chanced to see that particular performance of 'Dinorah' at Covent Garden. *Dinorah's* pet goat, called by opera singers 'the second Prima Donna,' is usually very demure and well-trained. The one that was assigned to me had a reputation for sobriety and good stage deportment. To make sure that the goat will leave the stage at the proper time, a property man usually stands in the wings with carrots or a cabbage. When the goat sees these they are supposed to be so irresistible that she will at once leave the stage. On this evening, however, the goat was evidently of another mind. They called and coaxed from the wings in vain, one of the actors attempted to drag her off, but the goat resorted to her natural means of defense and rushed towards the prompter whose every effort could not induce her to budge from the glamor of the footlights. She was determined to be the first prima donna for once, which put the audience and orchestra in an uproar, and the performance could not go on till this impertinent diva was driven off the stage."

Mirrors for Hand Position

By Mrs. N. D. Wells

PIANO pupils will understand what is required to obtain a correct position of the forearm, hand and fingers, if a small mirror be placed at each end of the keyboard for the practice period. The mirrored movements reveal the correct position in an impressive manner and save much reiteration of teaching along that line.

AND now comes the inevitable question. Is there, then, one right interpretation for a musical work? Of course there is. But the responsibility of assuring that one, contrary to popular belief, rests not with the performer but with the composer.—EOLIAN REVIEW.

"Syncopated Pedal"

By E. H. Pierce

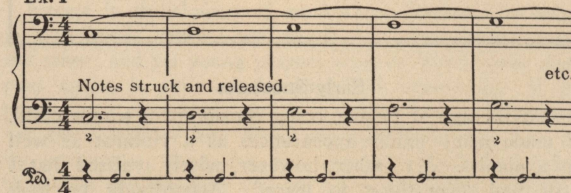
AMONG the numerous little technical details which, taken as a whole, distinguish really artistic piano-playing from that of the crude and common sort, is the judicious use of what is known as "syncopated pedal"—that is, the use of the pedal just *after* a note or chord is struck, but before the fingers release the keys. Rightly done, this produces a tone of purer and sweeter quality, and at the same time fully as strong as if the pedal is depressed at the same time as the keys.

There is a well-understood scientific reason for this. When a piano key is struck and the little felt hammer flies against the string, the tone begins with a percussion involving unavoidably a small, but none the less, appreciable degree of *noise*, along with the musical tone. Immediately after this percussion comes the loudest part of the tone, which in turn diminishes rapidly until silence follows. Tones in the bass last much longer than those in the treble, but all go through the same routine.

Now the damper pedal has two purposes: first, it prevents the dampers from falling back when the keys are released, thus prolonging the tone; second, as the dampers are lifted at the same time from *all* the strings, it allows the other strings to vibrate sympathetically, thus reinforcing and enriching the tone. (It is this property, in fact, which has gained for the damper pedal the common but incorrect appellation of "loud pedal.") When the pedal is used either before or exactly with the striking of the key, the slight degree of *noise* above referred to is reinforced along with the tone, and the whole combined effect begins to die out about as rapidly as when no pedal is used. On the other hand, when the pedal is used, just *after* the percussion of the hammer, the sympathetic vibration of the other strings begins to fill up the tone just at that point of time that it is most needed—namely, when it would otherwise be dying out rapidly. This serves to equalize matters, producing a tone of more smooth and singing quality. Incidentally, it gives no chance for the momentary harshness of the blow of the hammer to be magnified by the same sympathetic vibration. We have spoken of the sympathetic vibration of the "other" strings; but this should not be understood to apply to them all. Those which are chiefly affected are the octaves of the notes struck, along with the twelfths, fifteenths, seventeenth and nineteenth; the octaves *below* also may respond slightly.

The best exercise to acquire this use of the pedal is as follows:

Ex. 1 Correct Effect



Make use of only one finger, say the second, and listen to the effect carefully. If there appears to be a break in the perfect legato of the tones heard, your pedal has been lifted too early; if the tones overlap and blur, your pedal has been held down too long. Practice it until it becomes instinctive to do it exactly right.

When Not To Do It

The syncopated pedal can be used only on notes of at least a moderate length. If attempted on very short notes, the first note will fail to be sustained at all. On figures of the following sort, the pedal must be put down with or even before the stroke of the first key. Pupils who have spent considerable effort in acquiring the syncopated pedal sometimes need to be reminded that there are places where it cannot be used, such as

Ex. 2



These call for the use of pedal promptly with the stroke of the key, or better still, just *beforehand*—the very reverse of the syncopated pedal.

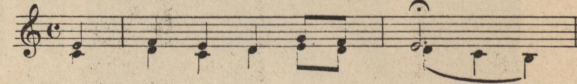
A Lesson on Stems

By S. M. C.

"WHY is it," said Ethel, "that some stems go up and some go down, and some notes have double stems?"

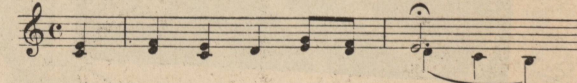
"The reason is very simple," said the teacher. "Notes placed on the third line or any line or space above extend downward from the left side of the note-head. All notes below the third line have the stem extending upward from the right side of the note-head. In piano music we often find two or more notes attached to one stem, extending either upward or downward. In writing in two or more parts, however, where each voice is a separate melody, it is customary to keep the parts distinct by having the stems of the higher voice extend upward, and those of the lower voice downward. For example, here is a passage from 'Bach's Passion Music':"

Ex. 1



In piano music it might be written:

Ex. 2



using single stems except where it is necessary to distinguish the voices, as in the last measure. The double stem on the note D shows that the alto and soprano voices combine on that tone. The dotted half-note in the second measure is held for three beats by the soprano, while the alto sings D-C-B. Piano pupils are often careless about holding the long notes. A few lessons on the organ would show them the seriousness of this fault which is so often disregarded by piano pupils."

"I admit that I have often failed in this respect," said Ethel, "simply because I did not stop to think. Now, there is one more question I should like to ask. Sometimes two notes are written on the same degree of the staff, one with the stem upward, the other downward. Why should there be two notes instead of one?"

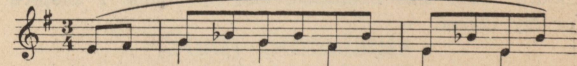
"This is because one voice requires a note with a hollow head, that is, a half note or a whole note, and the other voice has a note with a solid head, a quarter note or an eighth note. In this case we cannot use a double stem, for a whole note with a stem would no longer be a whole note, nor would it be possible to write a half-note with a solid head. Therefore, the two notes must be written side by side, as shown in the following example:

Ex. 3



"The C is held while the D is being played. These double stems also serve to mark important tones in the melody, as in the following example from Grieg's *Dance of the Elves*:

Ex. 4



"Here the double stem notes must be held while the next eighth-note is being played. Careful pupils need not be reminded that a quarter-note equals two eighth-notes, and should be held for its full value, except when marked staccato; yet, as a matter of fact, pupils are often remiss in this respect. They forget that attention to details is of the greatest importance in learning to do anything worth while and especially in mastering the difficult art of music."

"It is not until the artist knows and is face to face with his feelings that he can find a right form for their expression."—RUTLAND BOUGHTON.

O Music, sphere-descended maid,
Friend of Pleasure, Wisdom's aid!

Collins

"THE roadway to the mind is shorter through the ear than through the eye. Relieve the mind of the impression that notes are important and the learning of the most intricate music becomes comparatively simple."

—FRANK LA FORGE.

How to Go About Studying Bach's "Well-Tempered Clavier"

By EDWIN HALL PIERCE

Progressive Order in Which to Take Up Each Number

EVERY piano student who pursues anything like a thorough course, sooner or later becomes familiar with Bach's *Inventions*—a book of very improving but rather dry studies which train one in polyphonic playing, but give little hint of the composer's real genius. Some also study a few of his more melodious lighter works, such as *Gavottes, Bourrees, Minuets*. His real genius, however, is most evident in his sacred music—the "Passion according to St. Matthew," the "Christmas Oratorio," the great "Mass in B minor," and some of his Cantatas—and next to that, in his organ works, some of which have been transcribed in a masterly manner by Liszt, as piano pieces, but need a virtuoso to perform them properly. But the most available and widely known work wherein the pianist may arrive at a true appreciation of Bach is his "Well-Tempered Clavier," a collection of forty-eight preludes and fugues, published in two volumes. So universally is this known that even beginners have usually heard it mentioned until the name begins to have a familiar sound to their ears; yet too often it happens that they never progress so far as to know it at first hand; for, frankly, many of the pieces are extremely difficult, although, if one will but pick and choose a little, there are several numbers which may be studied with pleasure and profit by pupils of moderate attainments.

Bach has been called "the musician's musician," for it has been by other great musicians that he has been most keenly appreciated. Beethoven, Mendelssohn, Schumann and Liszt all studied the "Well-Tempered Clavier" until they knew it practically by heart, and this not with a mere purpose of improving themselves, but *because they liked it*—much as a religious person reads devotional books.

One great misunderstanding arises from the fact that we are apt, at the present day, to regard a "fugue" as a form of composition too much the product of the intellect—a sort of musical mathematics—to be a means of emotional expression. This would often be true of fugues written by modern composers, but we must remember that in Bach's time it was such a commonly used musical form that the form itself offered not the slightest obstacle to a great composer's fullest personal expression. Schumann would never have been attracted by them simply as clever examples of good fugue-writing, for he had a most pronounced hatred of all that was dry, formal or mechanical in music. To him they were wonderful little pieces full of strong emotional expression, running the whole gamut from grave to gay, from profound to playful. We have no doubt that Chopin regarded them in the same way, and for the same reason, although he may not have expressed himself in the same words.

Origin of the Work

Ruskin, somewhere in his *Modern Painters*, remarks on the fact that occasionally a great artist will produce a real masterpiece as the result of what seems a merely accidental or trivial cause. A painting intended to cover a mouse-hole behind a door might turn out to be something wonderful, while a huge historical picture intended for a public building might chance to be "as dull as a Dutch grammar." One is reminded of this when considering the origin of the "Well-Tempered Clavier." The words "well-tempered" have reference to the *system of tuning*—in fact, the system now universally in vogue—which differs from the system used in Bach's youth and before his day. In very early times, it was customary to tune the piano (or rather, the harpsichord, clavichord and organ) as perfectly in tune as possible in the key of C, letting other considerations take care of themselves. The result was, that these instruments would be in fairly good tune in the keys of F and G, less so in the keys of D and B flat, and very disagreeably out of tune in all keys having many flats or sharps.

Bach did his own tuning, and either invented or was the first prominent musician to adopt, what is now known as "equal temperament," in which all keys are equally good. To illustrate the advantage of this system of tuning, he wrote twenty-four preludes and fugues, representing every possible major and minor key. These were completed in his 38th year, while he was living at Cöthen, the date being 1722. Tradition says that he wrote most of them while on a journey in the company of his prince, the Grand Duke of Anhalt-Cöthen. If so, they were probably written away from any musical instrument. A few of them were borrowed from earlier works of his own. One in particular, the *A minor Fugue*, bears

marks of having been originally intended for the organ, as it contains some long sustained notes which would not be as effective on other keyboard instruments. The same is possibly true of the *Prelude in E minor*.

The second book, likewise containing one prelude and fugue in each of the twenty-four keys, was composed twenty-two years later, and bears marks of being more carefully worked over. The fugues of the second book embrace possibly less variety than those in the first, but impress the critic as *smoother* in certain ways. The first book contains fugues in two, three, four, and five voices; those of the second book are all either three-voiced or four-voiced.

Hints for Study

To explain the structure of a Fugue would demand an article by itself. At the present writing it must suffice to say that a Fugue is a composition built up on one musical subject (in rare cases, two or three subjects) which appears first in one voice, and then by turns in the other voices, governed by certain accepted laws of imitation. It is one point of good fugue-playing, that wherever the "subject" appears, it should be distinctly and expressively heard. Bach left almost no directions at all as to the tempo or other *nuances*—those found in modern editions have been added by various editors. A good musician will not bind himself to a strictly mechanical regularity of tempo, but will endeavor to follow the proper expression. To be sure, the *tempo rubato* of Chopin would be very much out of place, but there is room for occasional *ritardandos*, *accelerandos*, *crescendos*, *diminuendos*, and in some cases even for a real change in tempo in the course of a piece, though this last remark would apply only to certain of the Preludes, (for instance, the second Prelude), not to the Fugues.

We shall now make a few observations on several numbers found in the first book, which is the volume most likely to be found in the hands of the young musician.

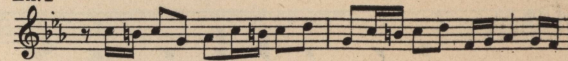
The *First Prelude, in C major*, is, as it stands in the original, a charming little piano piece, of no great depth or difficulty.

Doubtless very many of our readers are already familiar with it in Gounod's transcription, in which a soprano solo part is added to it, with the words of the *Ave Maria*. The same has been re-arranged again as a violin solo, a cello solo, a trio for violin, harp and organ, as well as for other combinations of instruments.

The Fugue which follows this is among the more difficult ones, and had best be reserved for more advanced study. The second, *Fugue in C minor*, is one very com-

monly used for the first study in fugue playing, although the tenth,

Ex. 1



Fugue in E minor, is easier, having only two voices to manage. It is about the same grade of difficulty as the *Two-part Inventions*.

Ex. 2



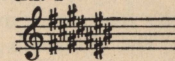
The third *Prelude and Fugue* shows Bach in a very joyful light-hearted mood, and should be played buoyantly and at a fairly brisk tempo. The *Prelude* is among the easier ones; the *Fugue*

Ex. 3



is somewhat more difficult. In some editions this prelude and fugue are in D flat, in some, C sharp, which sounds the same, but is a little harder to read, with its seven sharps in the signature. It may interest students to know that in Bach's original manuscript there were *ten* sharps—

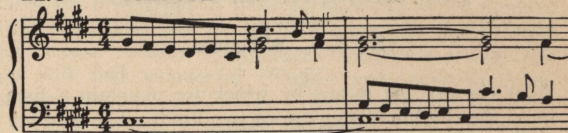
Ex. 4



This did not mean that the notes E, F, G were "double-sharp" but only reminded the player that the sharpening applied to both octaves.

In the fourth, *Prelude and Fugue in C sharp minor*, we find Bach in an entirely different mood—his soul pondering over all the sorrows of the universe, and oppressed by their mystery.

Ex. 5 PRELUDE



One is reminded of Hamlet's soliloquy, in Shakespeare's immortal tragedy. The technical student of fugues will be interested also to observe that in this grand five-voiced fugue there is not only the subject given out at its beginning but also two other subjects which enter later.

Ex. 6



Ex. 7



In the fifth, *Fugue in D major*, it will be necessary in some places, though not in all, to execute the figure

Ex. 8

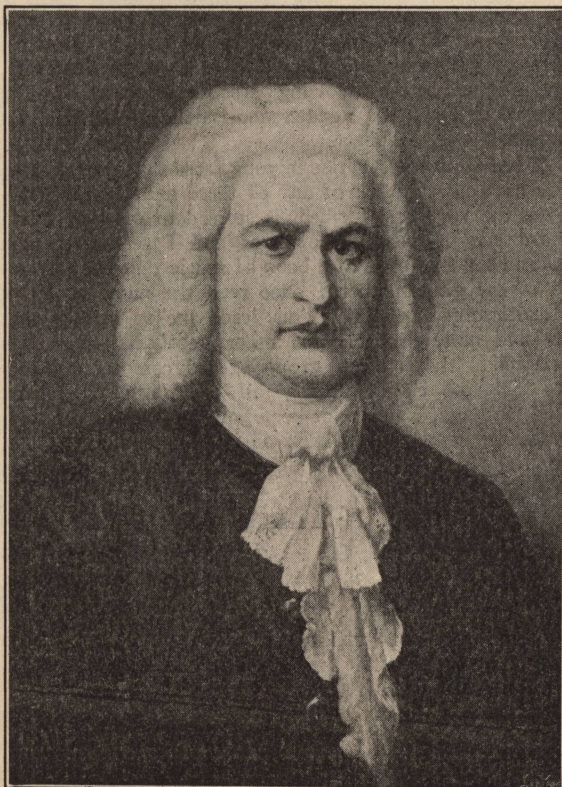
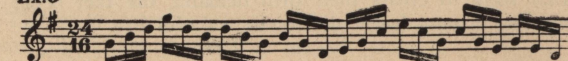


The double-dot was not so written in Bach's day, but had to be inferred by the player, where the context required it.

Prelude VI, though in a minor key, is playful or even joyous. It should be rendered lightly and gracefully, and is not beyond the powers of any good player of the *Inventions*.

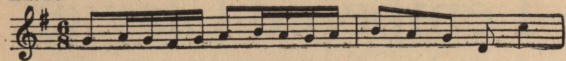
Prelude and Fugue XII, (F minor), though of masterly construction, show Bach (especially in the Fugue) in a very morbid and pessimistic mood. In spite of the vast difference of style, there are a certain few compositions of Chopin (not his best) which reveal exactly the same spirit. We are glad to be able to turn ahead a few pages and refresh ourselves with the gayety of number fifteen in G major.

Ex. 9



The Vogel Portrait of
JOHN SEBASTIAN BACH

Ex. 10



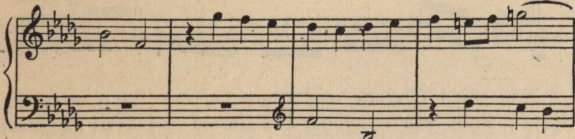
Prelude XXII (B flat minor) is like the cry of a wounded heart.

Ex. 11



In the Fugue which follows it, we feel him recovering a manly equilibrium and a sort of sad courage.

Ex. 12



It would be easy to carry out this appreciation in further detail and comment on each one of the twenty-four numbers, but enough has been said, we trust, to give the reader an insight into the treasures which lie concealed in the "Well-Tempered Clavier."

Space will not permit us to do more than barely mention the second volume. To those who feel inclined to study this also, we recommend beginning with the Fugue in E flat.

Self-Test Questions on Mr. Pierce's Article

- (1) Where is Bach's true genius most evident?
- (2) Why is Bach "The Musician's Musician?"
- (3) What was the origin of the "Well-Tempered Clavier?"
- (4) Should a Fugue be played always in strictly regular tempo?
- (5) Which one of "The Immortal Forty-Eight" had ten sharps in the original manuscript, and why?

Something About Accents

By F. L. Willgoose

ACCENTS are the means by which we maintain a firm grip on the rhythm. They are of two kinds: Those which give the measure its ordinary pulsation, and those the composer uses to give added expressiveness to his music. These latter are the ones which add to the emotional intensity of a passage. Sometimes the writer indicates them by certain familiar signs (sfz, - >) but very frequently the performer introduces them to increase the effectiveness of a phrase whether indicated or not.

Now regarding these latter accents. Did you ever realize that there are five ways of emphasizing a note—of making it stand out from among its immediate neighbors? Here they are:

1. By applying additional stress or force (the obvious way).
2. By clipping a little off the note just preceding (very effective in light, graceful, airy themes).
3. By holding the note back the smallest fraction of a beat, thereby bringing it in a trifle late (a powerful emphasis in music of an emotional character).
4. By a slight lengthening of the note (has a tender, caressing effect).
5. By a combination of any of the foregoing.

As a little exercise in the application of these effects, and to prove them to your own satisfaction, try them out on the phrase below, making the note marked with an asterisk the one you wish to emphasize. You will be almost startled by the change in character produced by the different methods.



"It is characteristic of true works of art that they often seem to create their own demand, the fact being that they arouse latent desires to wakeful life."

—RUTLAND BOUGHTON.

The Immortals Protest Against Jazz

Brahms, Grieg, Mendelssohn, Rubinstein and Schubert Strike for Their Rights

By Ernst Felix Tschudi

THE following amusing satire was translated for *The Living Age* from the Swiss *Neue Zürcher Zeitung*. It is interesting to imagine what many of the great masters of the past would think of the jazz of to-day.

The International Modern Dance Composers Society was holding its annual assembly in the Jazzband Hotel in the city of Irgendwostadt. During the course of the official proceedings several highly interesting addresses had been delivered, which dealt with the special purposes of the society. A prominent member had expressed his hope that in the dance music of the future some hitherto unknown but highly effective musical instruments which he had discovered by chance in a Negro shimmy chapel during a journey of investigation in the interior of Africa would come into more general use. In addition, the society had decided to establish a prize competition for a new and more effective final measure for the fox-trot, because the customary old *tâm, ta-ta, tâm-tam, ta-tâm, ta-tâm* had begun to wear out. A composer from Argentina complained bitterly of the English neglect of the tango and proposed—every other effort to popularize this dance in England having failed because of the conservative spirit of this race of islanders—that during the next dancing-season tango compositions should be sent out from English broadcasting-stations, in order to force the dance on the public.

The list of addresses had been finished and the President rose to say a word of farewell. Some impatient and thirsty members had already left their seats and were on their way to the American bar, when suddenly a crackling sound from the rattle which the President used instead of the customary gavel of earlier days called them back from their goal and forced them to return to their seats. A telegram, the first glance at which obviously bewildered the President, had just been handed to him by a chauffeur; and, his astonishment only increasing as he got further into the text, he had decided to communicate his amazement to the members before the official session closed.

When the big hall had once more grown completely quiet, the President rose and, after another glance at the contents of the dispatch, addressed the assembly as follows:—

"Ladies and gentlemen: although I am quite aware that the time has come to close our session and begin dinner, I am compelled to ask the indulgence of our honorable members for a few minutes longer. This telegram, which has just been received from the Marconi radio station, is worded in such an extraordinary way, and comes from such an incredible source, that I feel compelled to read it at once.

"You will understand my amazement when I tell you, its point of origin. The dispatch was filed last Sunday evening at the telegraph office in the Milky Way in Heaven (murmur and astonishment through the hall), and is signed by the following persons: Johannes Brahms, Edvard Grieg, Felix Mendelssohn-Bartholdy, Anton Rubinstein, Franz Schubert.

"I see from the surprise in your faces that, like myself, you have never heard of any of these names; and yet—from the very first moment it seemed to me that I had heard one of them somewhere; and I remember now that on the title-page of a book of music that had belonged to my grandmother I once read the name of Felix Mendelssohn-Bartholdy. This leads me to believe that he—and quite probably the other gentlemen as well—belongs to that curious group of old composers whom we call 'the classic school,' all of whom, of course, died long ago. I shall not keep you waiting for the telegram any longer, but shall read it at once."

With these words, which threw the whole assembly into the highest pitch of expectancy, the President lifted the telegraphic blank and began to read. The dispatch ran as follows:—

Milky Way Telegraph Station, Heaven

INTERNATIONAL MODERN DANCE COMPOSERS SOCIETY
Jazzband Hotel, Irgendwostadt

We, the undersigned five composers, herewith enter formal protest against the desecrating use of our divine music for fox-trots, rag-time, and so forth.

We have, perhaps, no right to broach the question whether modern dance-music can properly be called music at all, or whether it is a mere concoction of noises. It may be quite appropriate to the decadence of your age. The memory, however, of the beautiful dances to which we devoted ourselves in the bygone days when we were on earth compels us to look with regret on the path which dance-music has since followed.

The chief object of our message is to protest against the theft and desecration to which our works have been subjected. In order to protect our own dignity, we find ourselves at length compelled to give expression to our dissatisfaction and to warn you against further offenses. These are the crimes of which your members have been guilty:—

Among modern dance-orchestras the custom—and a very bad custom it is—has grown up of playing the *Fifth Hungarian Dance* of Herr Johannes Brahms as a fox-trot. It stirs the depths of the soul to hear this delightful little dance shattered by banjos and punctuated by the clacking and shrieking of jazz instruments. It is enough to make a Hungarian, in sheer despair, howl himself—if he did not have the blessed recourse of flight.

Other jazz bands delight to play *Ase's Death* from the "Peer Gynt" suite of Herr Edvard Grieg as a syncopated shimmy; and without the faintest sign of compunction they have added effective accents to these profoundly melancholy strains by introducing strokes of the gong and blasts from the trombone, besides accelerating the tempo.

Among the dances that met with the greatest success in your last season was one called *When the Leaves Come Tumbling Down*. The composer has been lucky enough to remember the *Spring Song* from Mendelssohn-Bartholdy's "Songs without Words" and made use of this melody for his popular hit. No wonder his newest creation was such a success.

These three examples are enough to show you how much is amiss in your modern dance-music; but we have still further grounds for complaint. In your dance-halls one often hears a wonderful dance called the *Boston*, which can be unmasked as nothing more than Herr Anton Rubinstein's *Melody in F*, with its two-four time transformed into three-four. Many of your dancers have been delighted with the lovely introduction to the fox-trot called *Romany Love*, without the least suspicion that this comes, note for note, from Franz Schubert's *Moment Musical*. Good old Franz himself would never have dreamed that his work might one day be twisted into a fox-trot. It takes a fair share of shamelessness to do our work over into dance-melodies and give it out as a product of your own brains....

At this point it became absolutely impossible for the President to read further, for he was interrupted by hisses, hoots, and catcalls which were loudest in the corner of the room where the American composers had their seats, and where the shrieks and whistles and howls of protest reached a deafening pitch.

Things for Which a Music Student Can Work

By W. L. Clark

1. To play with facility.
2. To comprehend the composer's meaning in each selection that you play.
3. To play in such a way as to obtain beauty in tone production.
4. To observe good players, so that you yourself may see wherein lie their strong points in execution.
5. To maintain correct time.
6. To read notes rapidly and accurately.

7. To obtain correct position of the fingers and wrists in playing.
8. To become a good player—not satisfied to remain mediocre.
9. To master gradually more difficult compositions.
10. To maintain the dignity of the musical profession, both by stressing the study of the best music and by becoming capable of constructive criticism both of your own and other people's playing.

Getting the Most from Your Lessons

By SIDNEY SILBER

A Chat with Serious Piano Students

Mr. Sidney Silber, Dean of the Sherwood School of Music, has been for many years one of the most active of the pianists and teachers of the middle West. Mr. Silber was a pupil of Jedliczka, Barth and Leschetizky. He has appeared with the Berlin Philharmonic and with the Vienna Tonkünstler orchestras, as soloist. While Mr. Silber is best known for his interpretative work his success as a teacher has been notable.

What Do You Bring into the Studio?

You do, of course, bring yourself—that is, if you are on time, or even late, either because your teacher is not punctual about giving you a lesson or you were delayed or detained for one reason or another. But the physical phases of taking a lesson or of receiving instruction are not to be discussed. Rather, we shall consider some of the things which have to deal with those phenomena which almost invariably end in a tacit or expressed comment, in such meaningless yet far-reaching words as "I did it much better than that at home."

While such remarks are doubtless true, they are nevertheless aggravating to pupil and to teacher. To the knowing and sympathetic pedagogue they speak volumes; and it is his duty and pleasant responsibility to eliminate or modify, as far as is humanly possible, all the conditions which seem to make such remarks necessary to excuse or explain short-comings, defects or failures. It is precisely this phase of taking a lesson which will occupy me during this heart-to-heart talk.

Why Do You Fail?

Assuming that you love your music, your study, and also that you like your teacher; assuming, further, that he does nothing to inspire fear or embarrassment (which is only one of the many forms of fear) nor self-consciousness (the worst form of fear), there can be but a few reasons for your comparative or total failure. They are:

1. Inadequate, unintelligent, unscientific preparation without definite objective and goal.
2. Lack of the feeling of responsibility and gratitude for the opportunity to develop your divine gifts—or, in other words, laziness, shiftlessness and attendant evils.
3. Lack of understanding of the inner import and purport of the music which has been assigned to you for assimilation.
4. Unwillingness to "make haste slowly" in mastering the various elements of study.

It is, of course, assumed that there is no fault on the part of your teacher, that you are one of those fortunate creatures who has found the right teacher (for you). And by the "right teacher" is simply meant a competent, conscientious, painstaking, persevering, patient, inspired and sympathetic pedagogue, who ever exults in telling you pleasant things about yourself and your work only when they are true and who does not mind telling you the reverse, though it cause both of you pain and discomfort.

Destructive and Constructive Criticism

It is obvious that destructive criticism has no practical value when it depresses and defeats further aspiration—when it is offered only in comment upon work done. There is nothing bad in such criticism except when the teacher fails to back it up immediately with constructive comment and criticism. How is this done?

The Teacher's Constant Duty

If he is the right teacher for you he must:

1. Be able to discover your defects and shortcomings, their first causes, and suggest proper remedies for overcoming them.
2. Be able to demonstrate practically how your music (scales, exercises and compositions, in part or totally) sound to him.
3. Be able to demonstrate practically how such music should sound to you.

If you have understood him in all things, then, in the words of the Good Book, "Go and sin no more." You can do this only by trying—trying—trying; again—again—and again! If you try intelligently, you simply must succeed as far as you were intended to succeed—nothing more, nothing less.

If you have understood your teacher in all things, "make no bones about it." Prod him with questions and never let up until you have learned all of the truth as far as he knows it. Remember that, if you follow these suggestions, you will inspire him and he will then be your debtor; for the only real teaching comes from those who live to teach and not from those who teach to live.

Interesting Piano Lessons

A successful and interesting lesson is a fifty-fifty proposition. It must be mutual and reciprocal. Unless it is, either you or your teacher has not done his fullest duty to the other or to himself. I once asked Godowsky where and how he learned everything he knew. His answer was: "Everything I know, I owe to myself, and to my pupils—but especially to my pupils."

Think over these words of a great master and:

1. Go and sin no more.
2. Seek and you shall find.
3. Leave only your worst self at home, if you have such a "fairy" in your home or if that is a part of your "make-up" (your spiritual "make-up," of course) and,
4. Bring only your best self to the studio.

If you will do this, you will leave from each lesson refreshed, inspired and a better student, possibly a better pianist, musician and artist than when you first opened your teacher's door and—it is hoped—greeted him or her with a smile and bade him the time of day. If you have had "rainy," that is, tearful, days in the past, you will without doubt find that you will henceforth have only "fair and clear weather."

What Do You Take Out of the Studio?

We will assume that you have taken, and received, an inspiring, stimulating lesson. All the conditions have been as they should be; that is, you have done your part before entering the studio, have adequately prepared your lesson, and that your teacher has not only corrected all literal mistakes, but also has dwelt upon your technical defects and imperfections by not only analyzing but also demonstrating them in practical manner. Lastly, that he has shown you just how to proceed in order to improve upon your offerings.

Forming Correct Habits

At this point, you will find, upon reflection, that it is necessary to proceed along certain well-defined lines, if all that has been discussed and demonstrated may take proper effect and thus become part of your sub-conscious activity. For it is the sub-conscious mental activity which really counts in the student's development and education. It is this department of mental activity which alone makes for the permanence of habits correctly formed, so that everything done becomes so well defined that good playing, as well as good study and practice, become truly habitual in the best sense of the word.

Good Habits and Bad Habits

Does it not seem strange that most individuals go to so much trouble to form bad habits when experience proves that good habits are easier to form than bad ones? Take, for example, the contracting of a bad habit, such as smoking tobacco. The system does not crave nicotine; yet the young man (and nowadays even the young girl) goes to a great deal of trouble and through a great deal of physical discomfort to contract this habit. The first effects of tobacco smoking are discomfort and nausea. It is true that with each successive smoking the sensation becomes less distasteful, and after a while the first signs of a certain pleasure become noticeable. This pleasure (?) goes on a crescendo until a point is reached when the system craves the weed. At this point "it is up to the individual" to decide whether he shall control the habit formed, or whether he shall become a slave of what, before long, will prove a consuming passion—in some cases, even a fatal passion. This is not meant as an argument against tobacco smoking, for the writer is himself an addict of the weed. But he did not begin until his nineteenth year, and even to-day (as he has again and again proven) he can dispense with and discontinue the habit which has never become a passion and can never become so because he still insists upon using his will power. In other words, he is not a slave of the habit or the passion. Inasmuch as his physical or mental health shows no deterioration of efficiency, he sees no reason for terminating what is now and has always been to him a real pleasure, a comfort and a sedative.

Now, instead of speaking of smoking (a more pointed case might have been made against the indulgence of

alcoholic liquors), let us speak of what is ordinarily looked upon as beneficial; that is, the "habit of eating." Even the partaking of the best and most nutritious food may become a curse instead of a blessing, for which latter it was undeniably intended. The system, when exhausted or run down, craves food (fuel). Just enough of this should be consumed (masticated, digested and assimilated) to satisfy the bodily wants and needs. Anything beyond this spells excess and waste. The conclusion then is: *Anything, whether good or bad* (viewed only in its effects upon physical and mental life and health), *if indulged in to excess* (which can be measured only in individual terms) *is or may become a consuming passion, and is, therefore, deadly in its ultimate effects.* Apply this to piano study, practice and playing, and you have a perfect analogy.

After Your Lesson—What?

Now, what do you do immediately after such a lesson as above described, or, for that matter, after any lesson? You wend your way homeward. What do you think of during this period? Do you revolve in your mind what has been said and done? Or do you, like so many other well-intentioned but by no means self-directed individuals, merely throw your music roll into a corner to be opened a few days later when you feel the necessity of practicing in preparation for your next "treatment"—your next lesson? Does the proverb, "Out of sight, out of mind," apply to you as soon as you have bade your instructor "au revoir" and closed his studio door? If that is your procedure—your method—it may possibly account for your slowness of development, or even for your stagnation, which always spells retrogression. For when you stand still, it means that you are content to watch the procession of more serious and better directed students to pass you in the march towards achievement and success. Follow these suggestions for a change and you will find wonderful changes and, without doubt, improvement:

1. Try to find a reason, or reasons, for everything that has been said and done during your lesson period.
2. Make up your mind to follow the definite directions of your mentor—for every good instructor, teacher, pedagogue, is more than a guide; he must, indeed, be your friend and mentor—if you are to scale the greatest heights of which you are capable.
3. Compare what you have done with that which you are expected and should do, and profit by the demonstrations. Insist always upon practical demonstrations, as this is clearly the duty of your mentor.

Solvable and Unsolvable Problems

Only clear understanding of problems ever facilitates their proper solution. There is assuredly nothing more discouraging or heartrending to the young student at school to whom, for example, a problem in mathematics is assigned than, after repeated efforts, to find the answer incorrect, or, worse still, to conclude finally that this particular problem cannot be solved. On the other hand, while this particular student may not be able to find the correct answer, he will, if sufficiently determined, persist until he does find the correct answer if only he knows that the answer can be found. The only consciousness which will compel him to persist, if he is sufficiently in earnest, will be the knowledge of the principle whereby the problem is to be solved. It is the duty, then, of the "mentor" to show him the principle, for there is a principle underlying every solvable problem in piano playing from the mechanical standpoint. In this realm it can always be stated in words and can also be demonstrated. In the realm of interpretation, however, which is not an absolute science, but dependent upon a multiplicity of individual attributes, it can be indicated vaguely in words, but can always be demonstrated through sound, provided the pedagogue is an artist.

The Inner Urge

The great governing factor in the solution of all problems, whether mechanical or interpretative, is the Inner Urge. Blessed are they with initiative, for they shall

have success. Without this attribute (I was almost tempted to say "beatitude"), all study is more or less futile. Without it, the student is in the same condition as the mechanically perfect, well-adjusted automobile, which, even though it is supplied with high-test gasoline, well greased and clean, stands in the show window, waiting only to be sold and to be driven. To further elucidate: The student and his equipment represent this automobile which requires four wheels in the running: good health, physical as well as mental; good playing mechanism, devoid of physical defects, such as crippling; intelligence, and musicianship. But just as the automobile will not run until a well-controlled, intelligent driver sits at the fifth wheel (the steering mechanism); so, without the Inner Urge—the Joy of Communication—feeling, thoughts, moods and emotions—the student's efforts are of no earthly practical value or use. Finally, make up your mind to go "pleasure-riding" instead of "joy-riding."

Resume

1. Meditate on what has transpired during the lesson.
2. Seek to find a way, or ways, of solving your problems (one at a time, please!) from the time you have left your teacher to the first opportunity (as soon as possible!) of approaching the piano for purposes of experiment and application of principles advanced.
3. Never become discouraged. If at first you fail, try, try, try again.

A Parting Word

To the chronically discouraged:

Directions: Take the following internally, and shake yourself thoroughly after "taking."

A little cork fell in the path of a whale,
Who lashed it down with his angry tail;
But, in spite of his blows,
It quickly arose,
And floated serenely before his nose.
Said the little cork:
"You may flap, flutter and frown,
But you never, never can keep me down;
For I am made of the stuff
That is buoyant enough
To float rather than drown."

Keep this always in mind—and become a "corking" good piano student!

Competitive Recitals

By A. Lane Allan

To stimulate the interest of her pupils a certain teacher holds a "competitive recital" at the end of the term.

All the pupils of a certain musical ability, or of those that have been playing about the same grade of music, are given the same piece and have lessons on it during the same space of time. Judges are then selected to choose the pupil that has played the selection in the most satisfactory way.

Just here is the point at which the recital differs from those usually given—the judges do not see the performers! Each pupil is given a number. The pupils are in the music room, the judges and the audience in the next room. Thus age, attractive personality, and other discriminative features do not enter into the contest at all. It becomes just a test of musical ability.

When the decision has been reached by the judges, the pupil chosen is allowed a number of lessons free of expense as a reward for good work.

This plan has been found to be a wonderful stimulant for pupils that are otherwise but mildly interested in doing better than someone else. Incidentally it brings excellent results from the point of view of the teacher.

"A PERFORMER with a sense of musical integrity, when he believes that his interpretation is a faithful rendering of the composer's idea, will never venture to change the least retard, the least diminuendo, the least thirty-second note. 'But this relegates the art of interpretation to mere mechanics!' will exclaim my Chopin friends. Well, dear ladies, is not life a perfect machine? And do you not consult your physician when your body, another machine, does not function with the perfect regularity of a Swiss watch?"—CARLOS SALZEDO.

Music's Higher Pleasure

By Francesco Berger

Hon. R. A. M., London, and F. G. S. M., London

Nor long ago I read a review of a book, then recently published, by a well-known musician. I have not seen the book, nor am I personally acquainted with its author, though I know him to be a man of standing. The review in question quotes the following as an extract from the book: "If you like music in an unthinking and sensuous way you are only like a cat basking in the warmth of the sun, without regard to the source of satisfaction." I have also noticed in other writers about music that they maintain one cannot enjoy music as it should be enjoyed without technical knowledge of the art.

This dogma (I have difficulty in refraining from writing "catma") I beg leave to dispute. I do not believe that acquaintance with the theory of music or familiarity with instrumentation adds anything whatever to the pleasure we derive or may derive from hearing a finished orchestral performance. *I believe in the exact reverse.* In my opinion, to know *how* a thing is done, and *why* definite results are the outcome of definitely prepared arrangement detracts from enjoyment.

I do not deny that some pleasure may be derived from scrutinizing a score; nor do I deny that for the music student such scrutiny is an essential part of his education. What I deny is that our pleasure is *increased* by expert knowledge. Expert knowledge yields a *different* kind of pleasure, but it certainly is not *keener*, nor deeper, nor higher, than that which can be and is enjoyed by persons of average culture without technical acquirement.

Although I claim to be a musician, when I go to hear an orchestral work I wish to receive a general impression of it as a whole. I do not want to listen to it piecemeal, to find pleasure in discovering whether this effect is produced by horns and 'cello or that one by viola and bassoons, and to measure my enjoyment accordingly. Such considerations bore me, irritate me, disturb my original purpose, which was to lay myself completely open to the impression and appeal of the entire work, apart from detail. After I have heard it, I may derive additional pleasure from examining the score, at my leisure at home, and I may discover bits of beauty, rare combinations, fresh ingenuity, which, at first hearing, had escaped my notice. But I cannot admit that this sort of pleasure is comparable to the other. The sensuous way of the cat is, to me, the higher, the fuller way.

If you look at a splendid building, does it add to your delight to be told how many tons of iron went into its construction, how many loads of wood, how much stone, where the materials came from, how they were conveyed to the site of the building, how much they cost, how long the edifice took to erect? I say "No, it does not." These details interest the architect and the builder, not you or me. What the general public demands is a handsome building, well suited for its purpose, commodious inside, elegant outside, well lighted, well ventilated, and, if possible, of novel design. The how, and why, and when of these matters do not affect your judgment.

Take another illustration. We dine together at a fashionable restaurant and you find a particular dish exceptionally delicious. Do you (unless you are a

restaurateur yourself) want to interview the chef to ascertain what ingredients went into the preparation of that dish, what quantity of each, where he obtained them? I do not think so. I think the less you know about these matters the greater will be your appreciation of the excellence of its flavor.

The cat enjoys the sensuous pleasure of basking in the sunshine. Do you think it would enjoy it any the more if it knew all about the sun; knew how far it is from our earth, what its size is, or its weight, how many other planets besides ours are lighted and warmed by its rays? Would that cat be a better cat or a richer or a happier one if possessed of this information?

When we read Shakespeare it does not materially enhance our enjoyment to know all there is to know about him. It is not necessary, in order fully to appreciate the beauty of his thoughts, the philosophy of his plots, the poetry of his language, his pathos or his wit, to know what was his personal appearance, how often did he change his linen, had he any *amours*, had he any debts, was he a gross eater, what were his vices. Our delight in "Hamlet," in "Macbeth," in "Romeo," in "Merry Wives" would surely not be heightened by such knowledge. I do not believe that biographical, critical or traditional lore can in the least alter our estimate of his genius or augment our enjoyment of his plays.

I cannot help protesting that too much attention is being given, too much importance is being attached, to *matter*, and too little to the *spirit* of music. New orchestral combinations, fresh harmonic progressions (often inharmonic), unusual chords (very like discords) and bizarre rhythms (often extremely barbarous) are paraded ostentatiously and are allowed to monopolize too much of the hearer's time.

Much modern music has little else to recommend it than obtrusive "manufacture." In the manufacture of it the present race of composers is far ahead of its predecessors. But it is in the spirit of their work that they are sadly wanting. What does their music convey? Does it convey anything at all, or is what it does convey worth conveying? To tell us the same old tale, but in a different language, is but a slight achievement. What we ask of the composer of every age is that he shall produce music that gives us fresh feelings, fresh emotion, fresh stimulus to fresh thought. In other words, "spirit"—and blow the means by which he does the trick. To exalt the means above the end is to invert the most elementary object of all art.

Technicalities are for pedants, or for scholars, and the majority of men are neither the one nor the other. Our lives are short and often gray and solemn, and the mission of music is to relieve us from gloom and sorrow by carrying us into realms of fancy. But we don't want to be taken there by omnibus labeled "violin," or "flute," or "trombone," nor by train labeled "speed," nor by motor car labeled "noise."

Music is emotion—and emotion is *not* created by anything tangible. It cannot be acquired in the classroom, nor can it be controlled by the foot-rule of analysis. The emotion which music engenders comes to us from another world, and to hamper it with technical shackles is to kill the goose that lays the golden eggs.

New Brains, New Faces, New Ideas, New Conceptions, New Plans, New Inspiration

The ETUDE editorial cupboards have been undergoing a thorough housecleaning. All of the old and valued contributors, whose articles have helped our readers for years, have been invited to continue; but in addition to these we have secured a number of exceedingly fine articles from musicians of note and high achievement, who have not hitherto been persuaded to put their ideas into print. You will find a great "freshening" in THE ETUDE during the coming year—a new spirit of elevation which is especially necessary to all music workers just now at America's greatest hour of musical expansion.

How Song May Save the Purity of the English Language

By HAROLD RANDOLPH

Director of the Peabody Conservatory

A Little Symposium on English Vocal Diction, in which Many Famous Singers Give Their Opinions

WHAT is to become of the English language in this country unless we establish pretty soon something equivalent to the French Academy, a tribunal to which disputed points may be referred for authoritative settlement? England, though not so well equipped as France, would probably feel safe in regarding the best usage of Oxford as sufficient guide but where shall we poor Americans turn? Even if by chance we should happen to agree with Henry Mencken's theory that the language spoken in these United States is not English but American—or, to be more exact, "Amurrican,"—we should be hard put to it to hit upon a satisfactory linguistic Capital.

New York certainly would not do, for there neither English nor American is spoken, but "Newyorkese." New England is not only harried by a supposed duty (inherited probably from the Puritan fathers) of pronouncing words as they are spelled but is cursed by a nasal twang and a flat *a* (culminating in the "Baar Haarbor" of Maine, in which the *a* more nearly rhymes with *bat* than *tar*.) The South draws its vowels, has no *R*'s worth mentioning and never, in fact, crisply enunciates any consonant. Worst of all, in a way, is the middle West (beginning big end foremost with Pennsylvania) which uses habitually—not accidentally or apologetically but deliberately and even conscientiously—a final *er* which inflicts almost physical pain upon a sensitive ear. This sound (as in the verb to *err*) has so tainted American speech as to have become the chief feature in what is called elsewhere the "American twang." Whether it is to a dispassionate listener as objectionable in speech as it sounds to me personally may be partly a matter of heredity and environment—plus idiosyncrasy—but its unpleasantness in singing would seem hardly open to question. If you doubt this listen to the next amateur sing "In the land of the sky blue waterrrr," or the Ukrainian Chorus (which has been out of luck in the choice of its English coach) in "Way down upon the Swanee Riverrrr."

Where then shall righteousness be found? If we are not soon provided with some sort of a court of last appeal to which we can carry our linguistic grievances are we not in serious danger of ceasing to speak any one language and lapsing into a group of dialects?

As I myself, in the capacity of musical educator, am thrown with students from all parts of the country it has been impossible for me to escape a certain sense of responsibility as to this whole matter of "vocal diction," and I have sought in every direction some *thing* or some *one* whose decisions might be accepted by all, from whatever part of the country, as final when, for instance, I discuss the subject of the poisonous *er* with—let us say—a Pennsylvanian I can see in his eye that he is saying to himself: "But he comes from Virginia where they talk like the negroes. Of course a properly enunciated *er* sounds wrong to him." The answer to this *ought* to be merely the citation of the best English authorities, but for reasons before mentioned this usually fails to persuade.

It is vain to refer to Dora Duty Jones or Clara Kathleen Rogers, both of whom have written authoritative books on the subject, especially from the singer's angle. They are both, although long resident of this country, English by birth. I then mention Mr. William Tilly of Columbia University, who has been carrying on of late a crusade against this mispronounced—or at least greatly overpronounced *r*—and Mr. Windsor P. Daggett who writes so convincingly upon such matters in his "The Spoken Word" in the New York "Billboard." This helps a little, for the latter two are both Americans (at least I am told so) and Northerners; and certainly neither could be accused of having learned his mother tongue at the knees of a Negro mammy.

After having pondered the thing for some years I finally determined to send out a little questionnaire addressed to a few of the "acknowledged aristocrats of American Song" and to try to find what their views are upon some of the disputed points. In doing so, not merely fine artists were chosen but also those who might justly claim to have made a special study of English vocal diction; and the list was limited to those of American birth and, as far as possible, of American training.

As only about eighty-five per cent. found time to answer, the list from which I shall quote manifestly lacks the names of some whose opinions would have been at least equally valuable.

I should have been particularly glad, for instance to hear from George Meader, Herbert Witherspoon and Mme. Alma Gluck; but we failed somehow to connect.

I purposely did not call upon Miss Mabel Garrison or John Charles Thomas as, both having received much of their training at our Conservatory, I might in so doing have laid myself open to the charge of having "stacked the cards."

There were five questions, as follows:

1. "Mother o' mine."

When the second syllable of this—and similar words—is prolonged, what vowel sound do you give the *er*? and how do you treat the final *r* both in this sentence and in one ending on *er*?

2. *People*.

When the second syllable is prolonged how do you manage it?

3. *Pretty*.

If the first syllable must be prolonged how would you sing it?

4. *Righteous*.

Give your exact pronunciation of this.

5. *Sat, that, etc.*

Where this vowel sound is prolonged do you modify it at all or sing it as you would speak it?

There are many questions that I should have liked to add, but feared to make the list too long.

Naturally, the first is to me by far the most important, and it was no little relief to learn that all but three of my correspondents agreed with my own view (of which, be it distinctly understood, I had given no inkling whatever in the original communication) that in this, as in all final *ers*, the vowel sound is that of *u* in *but* and the final *r* should be given a slight trill with the tip of the tongue. It was perhaps most concisely expressed by Emilio de Gogorza and Mme. Emma Eames, who wrote: "continue the first vowel sound unchanged."

Arthur Hackett, Percy Hemus and Miss Edith Mason give *ah* as the nearest equivalent, and Mmes. Florence Easton, Lucy Gates and Louise Homer, and Messrs. Orville Harrold and Reinald Werrenrath give either *u*, as in *but*, or *o*, as in *some*—which is of course the same thing. All agree as to a slight trill from the tip of the tongue in the final *r*.

The dissenting minority consisted of Mme. Hulda Lashanska (who, however, protested that she could not properly explain what she meant on paper), and Messrs. Frederick Gunster and Francis Rogers. The first-named thinks it should be sung *ere* (meaning, I suppose, *air*). I must take the liberty, however, of doubting if in practice she would actually do this, for her "vocal diction" has always seemed to be particularly good, and only the confirmed habit of studying singing with foreigners should have made her imagine that she ought so to pronounce it.

The other two claimed that it should rhyme with *her*.

(Mr. Gunster in a subsequent talk showed a disposition to modify some of his written views.) Mr. Rogers, however, was quite unshakable in his conviction, even going so far as to say that the English sound of *u* in *but* is fit only for sea-lions and other grunting animals! This would seem to cast discredit on the first syllable of *mother* as well, to say nothing of *love*, *dove*, and similar words that have always seemed to me rather particularly mellifluous. But then perhaps I may have something of the "grunting animal" in me.

The other four questions, though of less importance, were by no means without interest.

To number two ("*people*") several returned somewhat evasive answers, as for instance, "as it is written." This is manifestly impossible, for in speech the actual vowel tends to disappear around the tongue, which has its tip touching the roof of the mouth, and to make a long resonant tone in this position is simply out of the question. It can of course be sung in this way on a short or unaccented note, however. The real point is, should the second syllable be given the sound of *u* in *dull* or in *pull*. My own vote is unquestionably in favor of the later.

All agree in answer to number three that the first syllable of *pretty* should be sung *priit*. For my part, if I were called upon by a composer to dwell on the first syllable of this word I should simply choose another song.

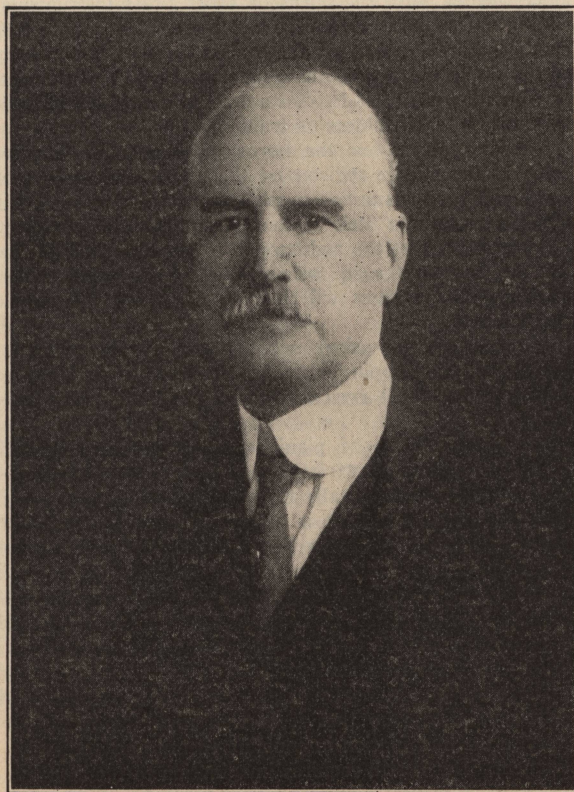
It is strange how careless the average composer is in setting English words to music. Few, probably, would be guilty of the enormity just mentioned, but how few, on the other hand, would be wary enough to avoid prolongation of some of our notably unstressed syllables, such as the last in "certain," "sudden," "subtle" and "listen." It should be held as a high misdemeanor to dwell upon the second syllable of "patient," thereby forcing the poor singer to choose between "pashunt," which, though perfectly good usage in speech, sounds just a bit clumsy in song, and "pashent," which is school-mastery and bookish and sounds unnatural under all circumstances.

Question number four opens up a wider field for discussion; as there is clearly something to be said on both sides. Most of my correspondents (dividing pretty much as in question number one) prefer "richus"—as I do also, but it is not quite so obvious that this pronunciation should be applied to all similar words. "Richus" happens to have a mouth-filling, biblical sort of sound, whereas "righteous" seems prim and anemic. One can hardly feel quite so sure of "sichuate" or "gradjual," so perhaps the tendency towards "prunes and prisms" may in this case, and especially for singing purposes, be in the right direction, always provided that a wide margin of safety be maintained before turning "sugar" into "seeugar" and "initial" into "initeal."

Question number five seems to approach more nearly to number one in importance; for it is in this matter that the foreign singer—and those of our own who have carefully studied other languages, but assumed that their own required no special consideration—most often offend. Many of my correspondents show a disposition to side-step this point also, saying "we have no right to alter the English language." The plain truth is that our flat *a* sound is quite intolerable when prolonged, and every singer above the level of "musical comedy" does in actual practice modify it. The Italian *a* (*ah*) is of course not to be recommended, but there are many gradations between that and our *a*, as in *hat*. It is doubtful if this latter sound is ever permissible in singing except in a "pater" song. In a serious song it darts out at you like fireflies on a dark night. Of one thing I am very certain. If I were looking for a soprano for the "Messiah" I should never choose one who sang "a—and He sha-a-a-ll sta-a-a-nd" with the same vowel sound which she would use in speech.

To return for a moment before closing, to the pestiferous *r*. It is not merely in the final *r* that so many persist in pronouncing what should be a silent consonant. An even more prevalent fault is to make such words as "morn" and "part" sound as though they had two syllables: "maw-run" and "par-rut." To say that all *rs* should be definitely articulated either in speech or song seems about as reasonable as to require it of the sound of *l* in "would," the *k* in "knife," the *u* in "circuit" and "conduit," or the *p* in "pneumonia." As Mr. William Tilly said quite squarely in a recent lecture at Hunter College:

"When American school teachers tell their students to



MR. HAROLD RANDOLPH

sound every printed 'r' they are not asking for the old trilled 'r' that was standard once upon a time, they are not asking for the modern untrilled 'r.' They are asking for the inverted 'r' which was never standard in cultured speech. If this curled-back 'r' has become somewhat widely planted in American speech it had its origin in the common speech of common people who brought the sound from common surroundings in England."

So there!

Perhaps to the general reader—if indeed any such shall have followed me thus far—all this may seem the mere splitting of hairs and "much ado about nothing;" but does it seem so to you singers? If so, perhaps you may have stumbled upon one of the reasons why you have not as yet achieved all the success of which you have dreamed.

Self Test Questions on Mr. Randolph's Article

1. What consonant do Americans greatly over-pronounce?
2. How do you pronounce the following words: "Mother," "people," "pretty," "righteous," "sat?"
3. Should vowels be modified, when singing, or sung with the same quality as when spoken correctly?
4. Have we any tribunal by which we may judge correct English pronunciation in singing?

The Value of Persevering Habits

By Leonora Sill Ashton

"No great thing is created suddenly." This is a truth expressed by Epictetus years ago, which should be cheering to the conscientious workers of every age. It should be an especial help to the music student, who is endeavoring to keep and build up his musical knowledge and skill by his own personal efforts.

Music lessons cannot go on forever. Financial reasons; the passing of the years; the pressing duties of life; soon sever many an earnest music student from the inspiration and help of the music teacher.

Rubinstein's words so often repeated, that "Genius is another name for hard work" may well be hung with this older adage, over the piano of self-teaching musicians, and be resolved into the practical expression of the "Value of Preserving Habits."

These I would enumerate somewhat as follows:

One-half hour every day during the morning, devoted to technical exercises; and one-half hour every evening to repertoire.

The half hour in the morning should be divided into three ten-minute periods.

1. Five finger exercises. Hanon, if you have them; Czerny, or any collection that may be on your music shelf.

These should be practiced *slowly and deliberately*, with the wrist low, and the fingers held high, and falling with the weight of the whole arm concentrated on their tips.

2. Scales. Practice one scale a day, playing slowly at first, in the manner of the exercises; then increasing in velocity. Change the accent from time to time: First, two notes to a count; then three; then four; listening always for a smooth unbroken sequence. Attend very carefully to the correct fingering of the scales, which is given in nearly every book of technic.

3. Arpeggios. Ten minutes unbroken practice of these, at first slowly, as in the two cases mentioned above; planting the tips of the fingers deep down in the keys then accelerating the speed, so that they sound more like the beautiful instrument for which they are named; and finally playing them with as much lightness and rapidity as convenient.

This daily habit would not be a difficult one to form. Once formed it would become part of the pleasure of the day. You would soon begin to know results in the firm strength and skill of your hands; you would realize more and more how this daily habit would lead to the increased ability of forming the second one—that of actually playing for another half hour during the day.

You will not be discouraged with your pieces if your fingers grasp the notes surely and firmly, if your muscles are supple and responsive enough to bring a beautiful quality of sound.

"No great thing is created suddenly." Not all of us aim to do great things; but with perseverance in these "habits" of practice something very fine and beautiful is sure to develop.

"WHAT is difficult or impossible for a contemporary to determine is the relative stature of an artist, the intrinsic or permanent value of his contribution to experience. A century ago men had far from made up their minds as to the respective merits of Mozart, Hummel, Beethoven and Rossini."

—DR. GEORGE DIXON, English Critic.

Coloring the Piano Tone

By George Hahn

WITHOUT exercise of the imagination art would be as exact and as lifeless as a mathematical deduction. When applied to the pianoforte, this inductive faculty of the mind turns an otherwise cold and colorless percussion instrument into an artistic marvel.

It requires more imagination than digital dexterity to color the effect of keyboard manipulation. A really fine imagination, such as a genius might possess, is a gift; but almost all musicians possess some imagination. Otherwise they scarcely could attain proficiency in an art requiring so much of it.

When a player of high technical attainments lacks the power to impart requisite tone color to his playing it is at least partially due to a lack of imagination, that subtle quality of mind which in pianoforte playing penetrates the outer crust of notes and yields the pearls of artistic values lying within them.

Imitative characteristics are inherent in the piano. A semblance of flute and bell-like effects is obtainable in the upper octaves; imitative horn effects lie in the middle octaves; the lower octaves suggest the lower notes of the 'cellos and basses, or the 16-foot organ pedals.

Von Bülow used the terms, "quasi bassoon, quasi flute, quasi clarinet and quasi oboe" in the editing of Beethoven's *Piano Sonata in C, Op. 53*. In an explanatory foot-note he added, "There are more modulations of touch on the modern pianoforte than is commonly supposed. Hence a practiced, sensitive player is able to impart to the individual imitations in the subsequent episode quite a variety of coloring. This can be promoted especially by means of a vivid imagination of the peculiar tone-colors of the different wood-wind instruments."

The human voice furnishes an ideal instrument for imitation because of its natural tendency toward expressiveness. By humming the melody of a movement, audibly or mentally, in as expressive a manner as possible, and then attempting to transplant a semblance of such expressiveness to the keyboard, improved playing from an artistic standpoint will usually result. It will also be found that such analytical treatment will be a guide to the touch, nuance and dynamics, and to every other element that enters into beautiful playing.

Those who have been identified with vocalizing know that one way to gain improved vocal tone is to use the imagination. "Imagine the tone is coming from your forehead," said one teacher, "and try to get the resonance there." Of course, the tone is coming from the chords in the throat, but the exercise of the imagination in this way is expected to show an improvement in its production, and usually does.

Again, imagine the strings of a good orchestra singing the magic intervals of a beautiful legato, the 'cellos penetrating the mass of sound with pointedly acute inner themes, with the horns or other brass instruments adding an emphatic turn here and there. To imitate the singing characteristics of the violins is most important; and to do so will tend to eliminate the bangs and thumps to which the right hand seems a natural heir if not curbed by constant watchfulness or training.

Melodies played on the horns or trombones usually come in the middle register of the piano, and there are innumerable opportunities in piano music where the best effect is to imitate their customary combination of vigor and legato by just the right touch to produce that effect. To imagine how such instruments would sound when playing such passages will help in producing this tonal characteristic.

But, it may be asked, what about purely pianistic music such as Chopin wrote, much of which is neither orchestral nor vocal, even with the use of a vivid imagination?

A goodly portion of pianistic music is characterized by broken chords or variations of broken chords. Such arpeggio effects are usually termed pianistic, but they are also harp-like. The harp is a constant attendant in symphony orchestras, so that arpeggio characteristics rightly cannot be considered exclusively pianistic. It is frequently advisable in playing music of this character to imagine how it would be accomplished on the harp and to attempt a similar crisp effect; in most cases the rendition would gain rather than lose.

There remain a minority of passages that are so characteristic of the piano that it is well nigh impossible to exercise the imagination in coupling them to any other instrument. But it still requires imagination to render them perfectly—a mental picture of the effect they reasonably ought to produce.

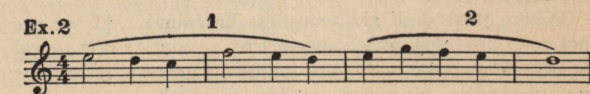
Making a Game of Practice

By Beatrice Imboden

WHEN I began the study of piano, I had a very fine teacher. She had many clever ideas for lessening the tedium usually attached to music study. One of these utilized the "play-instinct" which is strong in us all, even though we have left behind the days of play. A part of our practice equipment consisted of a large ruled notebook, and pencil. Across the horizontal lines were drawn vertical ones, thus making rows of little squares. A goodly margin was allowed at the left for name of selection to be practiced, notes and other features as below.

STANDARD COURSE · GRADE I Page 5 — Exercise 3.											
x = 5 times	1.	x	x	x	x	x	x	x	x	x	x
		x	x	x	x	x	x	x	x	x	x
	2.	x	x	x	x	x	x	x	x	x	x
		x	x	x	x	x	x	x	x	x	x
	3.	x	x	x	x	x	x	x	x	x	x
1-2-3	/	x	x	x	x	x	x	x	x	x	x
		x	x	x	x						

The "game" was to fill these little squares with x-marks, each one representing a certain number of times a selection or measure had been practiced. If the passage was easy, it was divided into several sections of several measures each, these numbered 1, 2, 3, and so on. The number was placed in the margin opposite the row or rows allotted to it; and when it was played once, or five or ten times, as the case might be, an x was put in one of the squares. If a measure was difficult, it was played singly, five or ten or a hundred times.



Each technical study and each "piece" was thus dissected and practiced. After each section of a passage had been practiced thus, in detail, the whole passage was played a certain number of times and more squares were filled with x's, the x standing for five or ten times it was played; and so on. Finally the whole study or "piece" was played through many times.

The teacher always examined these practice records very carefully; and we tried to show a well-filled page, the visible sign of our week's work.

This wise teacher never said "practice an hour or two hours"—that bugaboo of students. She said "Fill so many squares;" and, in trying to fill as many as possible, we lost count of time, and the practice periods passed all too quickly. It became a fascinating game.

My own small daughter is about ready to begin the study of music, and I shall adopt this "game" for her practicing, whether I teach her, or some one else does.

To this day, if I am practicing seriously, I use this method to regulate my own study. And I still treasure many old note-books with pages and pages filled with x-mark, the signs of my past studies.

A Musical Accelerator

By Aletha M. Bonner

THE greatest accelerator to be used in speeding up musical activity is Praise. The pupil will appreciate words of approbation and be incited to greater efforts for the sake of continuity.

When teachers mark only the faults, how discouraging to the child. Its viewpoint embraces only the failure which is emphasized. As a natural consequence the sub-conscious mind is influenced into making greater mistakes.

Why not call attention to the smoothly-rendered passage, the careful fingering, the good pedaling, or place penciled stars on the page of a well-played exercise? The pupil's lesson can never be so bad but that some small feature worthy of praise will be found therein. Build on this as it may prove to be the foundation stone of a worthy musical structure.

Bringing the Music of the Community and the Music of the Schools Together

By PETER W. DYKEMA

Professor of Music, University of Wisconsin

The Curve of Educational Progress

PROBABLY at no time in the history of formal education have school and community been more closely interwoven than they are at present. Education began in the home. Our modern educational system traces its parentage to the monastery and the church school of the middle ages. The training for the learned professions, principally that of the priesthood, produced a type of education which was far removed from the ordinary affairs of life. Through several hundreds of years school and home represented two distinct and but slightly related educational influences. Within the past fifty years these two have been coming closer and closer together until now we have a condition stated in our opening sentence.

This condition is due to two sorts of influences. First, the school has come closer to the home. It has recognized that education is not a thing apart from life, but a part of it, and that the more closely education is related to the community, the more effective it will be. On the other hand, the home has gone to the school and asked that the teachers assume the responsibility for many activities and types of training that formerly were given in the home. This movement has been particularly true where the highly developed city life has taken away from the home the tilling of the field and the duties around the house which were formerly a part of the education of the child living in the small town or the rural district. As a result of these two types of approach, the school is constantly talked about at home and the home is subject to constant review in the school.

In no field has this interrelating of the two educational agencies been so marked as in the cultural subjects, especially music. The school is attempting, by the standard it sets up, to influence the type of music that shall be used in the home and in the community at large. The wise music supervisor says to herself that unless the songs of the class-room are carried to the father and the mother there is something wrong with the music instruction. On the other hand, the great increase in instrumental instruction in the schools and the granting by the schools of credit for private outside lessons in piano, voice, and other musical studies indicate that the home has already gone far toward abandoning that supervision of musical education which up until a few years ago was entirely the responsibility of the parents. It, therefore, is unnecessary to advocate the close relationship between school and community music. It is already an existing condition. The only question now is, "what can be done to make it better?"

Suggestion No. 1, Recognizing the Immediate Values of Music

The first essential in bettering present conditions is the recognition that music, to a peculiar extent, is valuable to the average boy and girl, not so much as a preparation for future living or livelihood, which are the main claims of grammar, spelling, science, and most of the subjects of the school, as it is for immediate use in developing an attitude toward life day by day. The little songs and musical exercises of the kindergarten and elementary grades are not primarily the basis for music study which is to come later. They are rather the food for the emotional life of the child during those early and impressionable years. When we apply this same idea to the high school we find that we are not so much interested that the young people who play in the band and orchestra should be preparing themselves for future professional use of this material as we are that we should fill their hours with a worthy leisure time occupation. It is true that we hope they may carry this music on into their adult life; but again it is for the purpose of making those particular hours pleasant rather than getting ready for something beyond. If this conception is true, it follows that there should be warm coöperation between the school, home and community, that the music should flow in a fairly even stream, meaning thereby that there should be much greater uniformity of standards of music used in study time and leisure time than now prevails.

Inter-relations Already Established

That great improvements are being made along these lines is evidenced from several instances which may be cited. Songs for little children in the school are drawn very largely from books which are sold for use in the

home. The Music Supervisors National Conference for years had a standing committee on community music which prepared two collections of songs for community singing which are used widely throughout this country and Canada by community gatherings of various types and are found in thousands of schools. The music memory contest is carried on most intensively in the schools; but it is frequently initiated by public-minded citizens who seek and obtain participation not only from schools but also from the rest of the community—the women's and men's clubs, the Y. M. and Y. W. C. A., the churches, theaters, and the concert series. It is not at all uncommon, even in the regular music appreciation work of the schools, to have a theater's orchestra, the city band, and visiting artists, or, in the great cities like Chicago, Philadelphia, New York, St. Louis, San Francisco, and Cincinnati, to have the symphony orchestras to present programs made up entirely of material which is being studied in the school listening lessons.

The "Music Week" movement which in May, 1924, for the first time, assumed national proportions is another example of this close interrelationship among the various musical agencies of the country. The music of the schools flowed out into the community at large. The boys and the girls in vocal and instrumental groups appeared at noon-day luncheons, afternoon teas, theaters, and special public occasions open to the entire community. The adult musicians of the town likewise reciprocated by sending talent into the schools, industrial establishments, and various other places. This interchange must inevitably work for a raising of standards because all of it is based upon an educational conception. As soon as music is considered as an educational agency, the standards of performance immediately are raised. No one can comply with the request in the slogan of National Music Week, "Give more thought to Music," without immediately bettering the music to which he gives attention. Poor music is almost always music to which little or no thought has been given.

Suggestion No. 2, Better Prepared Music Supervisors

A second consequence of this desire to improve the relations between school and community music is the necessity of a much finer type of music supervisor than we have at present. The past twenty-five or thirty-five years have witnessed many changes. At the beginning of that period, practically anyone who could play the piano or who could sing, was considered capable of teaching school music. Then there came the conception that there must be some special preparation for teaching school music. This was stimulated by the large publishing houses which were putting out series of school music books. In order to make their book stand out from those of their competitors, novel features were introduced which needed to be presented in a special way. This meant the preparing of teachers who understood how to make this presentation. Thus there arose the book company summer schools, which were usually about three weeks in duration. These have practically disappeared because it soon became evident that they could give only a smattering of the preparation needed for the best teaching. Such book company schools as now exist attempt to give only the brushing up in the particular method employed in their special series. The teachers who attend must have obtained their main musical training from other sources. The successor to the three weeks summer school was the one year course for supervisors. This has likewise practically disappeared, having been replaced by two and three year courses in special music schools and general normal schools, and by the three and four year courses in universities. The ever widening and deepening separation plan for the supervisor school of music is evidenced by the fact that already one institution, Teachers' College, Columbia University, New York, is offering courses in school music leading to master's and doctor's degrees.

What Has Happened in School Music?

Let us consider the reason for these developments. School music at first was little more than note singing. This is a valuable feature and one that always will play an important part in music education. Its weakness lies in the fact that it leaves the children dependent upon the teacher for the acquisition of new material

and greatly restricts the opportunities for anything beyond single voice or unison singing. The same reasons that led to the establishment of the old-time singing school caused the introduction of note reading into the school system.

It is in connection with this problem that the great advances in school music have been made. These steps are to a great extent paralleled by those made in the teaching of reading (literature). Starting with the old alphabet or isolated note plan, developments have led to the so-called song method of to-day. In this children start the acquisition of technical or sight-reading ability by an examination of some connected whole, such as the song or a natural division of it, and gradually with the power gained through commanding parts of the familiar song proceed to the conquest of parts of unfamiliar songs. With this gain in sight-singing came great extension of part-singing, until it is not uncommon now for high school students to attack and render creditably material that a few years ago was known only to the adult choral society.

The next widespread movement was the introduction of specific training in listening to music. Before the advent of the phonograph and player-piano, school children had few opportunities of hearing music other than what they themselves produced. Valuable as concerts by the adults of the community are, these would necessarily be infrequent and hardly suited for intensive study. The advent of the mechanical music producers, with their vast repertory and their willingness to repeat any selection as often as the needs for careful study demand it, made possible the great attention to music appreciation which is now sweeping through all schools with increasing force.

Another great movement in music education has been the spread of instrumental performance and instruction in the schools. Small oddly assorted groups of instruments have sporadically appeared for many years in quite a number of high schools throughout the country, but these were always the haphazard contributions which the home made to the schools. Only within the last ten years have the schools definitely assumed the task of training their own instrumentalists and forming their own bands and orchestras. Now no school system, even if it has but a single supervisor for high school and grades, is complete without a high school orchestra. In the most highly developed systems each high school has an orchestra of symphonic proportion with an auxiliary or feeding orchestra, one or two bands, and one or two chamber organizations. In every grade building there will be an orchestra, and in several there will be a band. Opportunities will be offered for instruction free of charge in violin, 'cello, cornet, clarinet, trombone and practically every instrument of the band and orchestra, including oboe and bassoon. Piano classes of from eight to twenty in a group will take care of children from the third grade up. In the lower grades, preliminary work with toy instruments will have developed a sense of rhythm and the ability to come in at the appropriate places in the music. The whole school music system is built around the idea of making it profitable for every child to learn at public expense to play upon some musical instrument as a normal and necessary part of his education.

The Flower of the Training—The High School Music Contest

The results of this stimulation of musical talent, both vocal and instrumental, are already evident in those remarkable high school music contests which are being held in various States. In the spring of the year the high school students of Michigan, Wisconsin, Indiana, Ohio, Illinois, Minnesota, Kansas, Nebraska, Missouri, Iowa, Oklahoma, and doubtless other States of which the writer has not heard, come together in centers of their respective territories and compete. The piano, violin, flute, cornet, 'cello, trombone and vocal solos of all voices, the female, male and mixed quartets and choruses, the bands, orchestras and chamber music groups including string quartets and wind ensembles present results that astonish musicians who are unaware of what has been going on in the schools and give promise to everyone of a great musical America.

A Great Field for Highly Skilled Teachers

It is evident that the supervisor who is to guide the musical program of such extent and of such high quality as have been hinted at in this review must be a person of unusual power. He must have the general education which will enable him to see music broadly so that it can be fitted into a general scheme of education. He must have the natural equipment and the training necessary to teach wisely and happily the wide-awake youth of to-day. He must have the musical equipment which will insure a recognized standing, not only with the children of the school, but also with the musicians of the community with whom more and more school music must establish harmonious relationships. General knowledge, teaching skill and musical ability—these form a trio of accomplishments which will have to be refined to a greater and greater degree, if the school music instruction is to bring about that intimate relationship between school, home and community which means a unifying and integrating of all the music forces in these three institutions. The supervisor who has these qualifications and who, through constant study and experimentation, can continuously keep abreast of this rapidly developing subject has a rich reward in store. Salaries are constantly rising, until now the income of many supervisors is equal to that of the superintendent of schools. Social status has already been granted until the supervisor is often recognized as the most important single musician in the community. Above all, the satisfaction is present of being engaged in the most potent means for bringing about a musical America that exists or ever can exist. In music, as in every other field of education, the future of our country rests mainly with the schools.

The "Key-word"

By Henry L. Richardson

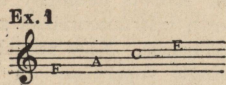
THIS is suggesting no "open sesame" to all things musical, but simply a help to the optical element in reading.

The "key-word" has proven its efficiency in developing remarkable speed in the identifying of tones located outside the staff.

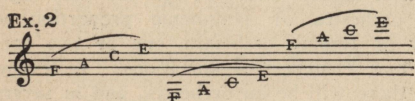
By the "key-word" is meant a word which may be shifted about on the staff and used as a means of familiarizing the names of the degrees thereof.

The common method of teaching the treble clef spaces as "F" "A" "C" "E" becomes broadened into a working standard for spaces and lines consecutively.

Take, for instance, the treble:



becomes

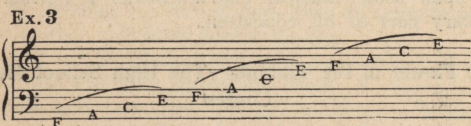


and the ledger lines above and below are read at sight, while the intervening tones are the letters that precede or succeed the lines.

Thus, to read the third line above the staff means simply "F-A-C-E," "E" being the tone sought. To read the fourth space above means "F-A-C-E," and the space above this "E" is "F."

Another and equally useful application of our "key-word" is to show the relation of the lines and spaces in the bass as compared with those of the treble clef.

By the accompanying diagram we find that the "key-



word" still shows the way and simply drops a whole space in position in the bass register, then takes up the fourth and fifth lines, the intervening middle C line and the first line of the treble clef, showing that there is one line, and one only, between the two staves.

"Growth is attained generally by industry, the exercise of patience and a willingness to accept constructive suggestions recognized as valuable. Nearly every one, who has made a lasting impression, has developed under trials and disappointments. They have served as upbuilding factors, just as they always will. On that account it is the wise person who welcomes obstacles which must be overcome, for easy sailing never promotes fibre in a man."

Schubert's "My Dream"

By Walter Dahms

A Poetical Autobiography of Franz Schubert

ONLY a small number of letters and personal documents of Franz Schubert have been handed down to posterity. His life was so full of music that he had little time to spare for the production of other written records of his life. He lived with his friends at Vienna, ignorant of the onerous duties of fame, an easy-going Austrian. When he wished to vent his grief or his joy, to give utterance to his experiences and hardships, he naturally resorted to the medium of tone. We, however, read the gigantic volume of his musical productions and endeavor to shape out of its treasures a picture of Schubert the Man. Still, the more we learn to love the Musician, the more we long to know of the Man. And thus we cherish every available record helping us to attain a better and more clearly defined acquaintance with his life and thoughts.

Unknown for a Century

A document that has remained unknown to this day is Schubert's short story called "My Dream." This story is as shown for the first time in my biography of Schubert, closely interwoven with the man's own life. The master presents us a poetical description of his struggles for a life of art against his father's will. He had begun to compose when he was still a pupil at the seminary. But, as he neglected his duties at school on that account, his father forbade his return home. After his mother's death, a reconciliation was brought about between father and son that lasted until the time when the choice of a profession renewed the conflict. Franz Schubert was to be, like his father, a schoolmaster. He entered upon this career, as a matter of fact, for a couple of years, in order to evade compulsory military service. Later, however, the man's genius proved triumphant and broke through all impediments. His father, once more, shut his house against the son until the time when he finally understood that he was not born to be a schoolmaster and that genius demanded unstinted freedom. They remained on friendly terms thenceforward.

It was in 1822 that this reconciliation with his father took place. Schubert already had attained complete mastery of his art. He had produced, in the course of this year, with sundry other works, the B minor Symphony (the "Unfinished," as it is called) and the "Wanderer's Phantasy" for the piano. It was then that Schubert, striving to give utterance to his joy, wrote the following poetical autobiography:

My Dream

"I was brother to many brothers and sisters. Our father and mother were kind. I bore deep love to them all. Once upon a time my father took us to a banquet. My brothers had a merry time indeed, but I was sad. Then my father, turning to me, ordered me to partake of the delicate fare. I was unable to do as he bade; whereupon

my father flew into a rage and banished me from his presence. I took myself away and wandered to distant places, my heart being full of infinite love for all those who would have none of it. For years I felt my being torn between the greatest pain and the greatest love. Then I received the news of my mother's death. I hastened to see her. Nor did my father, softened by affliction, hinder my entrance. I saw her corpse and the tears flowed. She lay before me like a picture of the cherished past in which she wished us to live, as she lived.

Pain Changed to Love

"We followed the corpse, mourning our loss, and the coffin disappeared. Thenceforward I remained at home once more. After a time my father took me to his favorite garden, again asking me whether I found it to my taste. I, however, had taken a great distaste to this garden, without daring to utter my thoughts. Then he asked me a second time, the color rising in his face, whether I liked the garden. Tremblingly I replied I did not. Then my father smote me, and I fled. I turned away once more, and wandered forth to distant places, my heart full of infinite love for those who would have none of it. Songs did I sing now, for many, many years. When I sang of love, it would turn to pain, and when I was fain to sing of pain only, it changed to love.

"Then I was told of a saintly virgin who had expired not long ago. A circle was drawn round her tomb. Within it a number of young men and old were ever wandering as though in ecstasy. And they spoke softly as if careful not to awaken the Virgin.

"Heavenly thoughts seemed to scintillate from her tomb unceasingly, like feathery sparks, upon the surrounding youths and to emit sweet sounds while they were moving. I was then seized with a great yearning to walk in their company; but I was given to understand that nothing less than a miracle might allow me to step within the hallowed circle. Yet I strode slowly with lowered gaze, devoutness and strenuous faith within me, up to the virgin's tomb, when lo! faster than I had deemed it possible, I beheld myself within the circle which emitted a wonderfully sweet sound. And I felt as though eternal bliss were pressed into a single moment. I also beheld my father tenderly reconciled; and he folded me in his arms and wept. But my tears flowed even faster.

Franz Schubert."

Schubert, speaking of "the banquet" and the "delicate fare," meant the sciences. His father's "favorite garden" stands for the profession of a schoolmaster. The "Virgin's Tomb" is the sphere of Music, where all things are changed into blissful sound. The reader will readily recognize, behind these touching words, the experiences Schubert actually met with in his father's house.

Expression and the Inner Melodies

By Caroline V. Wood

SO MUCH beauty is lost by always playing piano pieces through in the conventional melody-and-accompaniment style (without much emphasis on the melody). Many of us do not seem to realize that the composer had a soul which he has tried to express in his compositions. When it becomes a mere matter of just so many agreeable-sounding notes, intervals and chords, it is time to stop and do a little thinking, and feeling as well.

A great deal of expression can often be brought out in a piano piece by seeking inner melodies and giving them judicious emphasis. Sometimes we find inner melodies that were probably never thought of by the composer himself. Do we not remember reading about how pleasantly surprised Schumann was upon hearing one of his own compositions played by Liszt in a way that he had not conceived when composing it, but which he declared greatly added to its beauty. We are free to interpret music as we please, and probably no two musicians would feel it in exactly the same way; but the great crime is that so many do not interpret at all; they just play the printed notes in front of them. Of course this is not music in its real sense.

The writer well remembers how Josef Hoffman put new life into Chopin's *Waltz Op. 64 No. 2*, by bringing out a hidden inner voice in the *Piu mosso* part. The effect was something like this:

Piu mosso



Amateurs so often lose the best that is in a piece by playing it too fast. They hardly glance at the title, practically never glance at the tempo, and as a result they do not get into the spirit of the thing at all. They are too apt to pass by the pieces that do not have an abundance of black, interesting-looking chords. Iljinsky's *Berceuse, Op. 13* is not even considered—yet what tenderness can be put into it by one who really feels its simple charm.

If you have a phonograph and want to see for yourself the reason for all this "preaching," get Paderewski's record of his own *Nocturne in B-flat, Op. 16, No. 4*, or the Rachmaninoff record of his own *Prelude in G Minor*. Nothing can better illustrate the exquisite beauty that lies in the inner melodies. One could write volumes on the subject and still not say as much as the beloved tone poet has done in this one composition.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Studies and Assignments

- (1) What studies would you suggest for a pupil who has completed the third book of the *Mathews Graded Course*? She plays carelessly and will not take time to study out the troublesome phrases. She will practice scales and arpeggios when I assign them, but in the same slipshod manner. If I give her a piece which is not marked "Third Grade" she seems insulted. Please suggest some pieces for her.
- (2) Of what should an assignment consist for the average second or third grade pupil?
- (3) Name some good studies for the second grade.
- (4) How many lessons should it require for the pupil of average ability to complete the *Beginner's Book* and the *Student's Book*? M. M.

(1) A careless pupil may sometimes be brought to her senses by a course of rigid polyphonic music. Try the *Little Preludes and Fugues* by J. S. Bach; and follow these by Bach's *Two-part Inventions*. Let her spend a whole week in playing each one with the hands separately before putting the hands together.

Beethoven's *Nel Cor* variations; Massenet's *Aragonaise* from the *Ballet le Cid*, and Cui's *Canzonetta* are promising pieces for her.

A pupil of this sort needs to be driven with a tight rein. Give her music that will interest her, if possible; but don't let her dictate to you!

(2) Such an assignment may well consist of:

- Some purely technical work—a few scales or arpeggios.
- A study in which this technical work is applied, if possible.
- Part of a new piece.
- Memorization of a piece or part of a piece already learned.

These are essentials, to which may be added, if there is time, review of a former piece, and sight reading of specified material.

(3) Burmuller: 25 *Easy and Progressive Studies*, Op. 100. Brauer: 12 *Preliminary Velocity Studies*, Op. 15.

(4) It is difficult to answer this question definitely, since so much depends on amount of practice, ability of pupil, and other considerations. I should say that each book, with extra material in the way of pieces and studies, might well occupy a season's work of thirty to forty lessons.

Awkward Fingers

I am teaching a boy of fifteen who plays the scales well—in thirds, sixths, two and three notes against one, and so on. His arpeggio playing, however, is stiff and awkward, and he often misses the notes. Is his trouble due to his hands, which are large and have broad-tipped fingers; or am I expecting too much from one of his stage of advancement? He plays third grade pieces and also the three arpeggio studies in Duvernoy's Op. 120.

He is a brilliant and careful student; and I would be glad if you would suggest some exercises to overcome this.

MRS. G. W. H.

Fingers with broad tips are often difficult to manage, as they are apt to spill over from one key to the next. I suspect, however, that the chief trouble lies in stiffness of wrists, which can be helped in the following two ways:

(1) Insist on a considerable amount of forearm rotation, especially with slow practice. Particularly in playing with the thumb the right hand should roll well to the left and the left hand well to the right so that the hand-weight is in either case balanced on the thumb. Then, in playing away from the thumb, let the right hand roll to the right and the left hand to the left.

(2) When playing with the thumb, let the wrist fall to the level of the keys, but in playing with the second, third and fourth fingers, let it gradually rise so that the wrist describes a series of up-and-down curves as here illustrated (the wrist falls in playing with the fifth finger):



The above motions are, of course, reversed in playing with the left hand.

Slow practice with an exaggerated observance of these motions should free the wrist from all muscular stiffness, and will at the same time furnish an opportunity for extreme accuracy in tackling each key. After all rigidity is thus eliminated, the tempo may be quickened, and the motions gradually diminished, until they are only slightly evident to one who is watching the hands of the performer.

Loose-Jointed Fingers

I have a pupil fourteen years old who has a good piano hand and can reach an octave with ease. But the first joints of her fingers are too limber, since the fingers are inclined to bend outward, and in playing the scales or any other quick passages the fingers apparently get in each other's way. I have shown her the correct position of the hands and have given her such exercises as a slow trill to be played with each hand alone. I am giving her Czerny, Op. 299, Clementi's Sonatines, and so on. Will you kindly advise me if such work will remedy the condition of her fingers? Is it right for me to encourage her to study music as a profession—to teach music?—L. T.

You are, in my opinion, dealing wisely with the pupil in the matters of technic and music. I should place unusual emphasis on the curvature of the fingers. Let her hold her fingers firmly, as though grasping a ball; and give her some five-finger exercises to perform on a table, so that her mind may be concentrated on the finger-positions. These exercises (such as the slow trill) should be played so slowly and carefully (perhaps with the metronome) that each finger-tip hits the table-top without allowing the finger to bend outward as you describe. Care should meanwhile be taken to keep the wrist loose.

I should not worry over the case, since her fingers, if properly guided, will probably take on more stability as she grows older.

As to her becoming a professional musician, there are many other items to take into account. Does she really love music? Has she natural gifts of concentration, patience and good taste? If so, you are justified in encouraging her, despite the disability which you mention. Apt fingers are desirable for the pianist; but apt brains are even more important!

The same teacher asks also:—

Should I insist on the correct position of the hands of the small children, and is the age of seven too soon to begin their study of the piano?

The best way with young children is to lead them unconsciously into correct habits, without elaborate directions or undue nagging. An occasional suggestion as to the betterment of the hand-position or the use of the fingers is more to be desired than a long harangue on the subject. If the fingers are unmanageable, try some simple exercises such as those which I have suggested above, making these as short and pithy as possible. And so be contented to remedy each defect as it appears.

A bright child ought to be ready for piano lessons by the age of seven, or even earlier provided these lessons are short and frequent, and that his practice is properly supervised by parents or devoted relatives. A sane course of kindergarten work, in which he associates with other children, is a good preparation for regular private instruction.

Variable Piano Actions

In giving lessons at the homes of my pupils I find that the action of the keys of a given piano varies. At times the action will be easy, so that the child has no difficulty in pressing down the keys. Then again, observing that the child plays with apparent difficulty—on the same instrument—I try the action and find it hard.

What is the cause of this variation?—L. T.

There are two possible explanations of the phenomenon you mention. One is, that of climatic changes. During the winter, when a piano stands in a room in which the air is very dry from furnace heat, the wooden parts tend to shrink, so that the action loosens up. During the dampness of summer, however, the wood swells, so that the joints become clogged, and the keys often stick; with the result that the action becomes apparently "thick" and "muddy."

But I suspect that much of the trouble is purely psycho-

logical. Perhaps you have just been playing on a piano with especially easy action, so that the new one seems stiff, or vice versa. Then, too, our personal feelings often have their influence. On a bright, snappy day, when one's blood is active, the touch of the piano seems to respond to our mood, and to take on a new resilience; whereas a dull, heavy day will have just the opposite effect. Sometimes, too, a piano is draped and decorated until its tone sounds muffled and its action consequently seems hard. Try, in this case, opening the top, consigning photographs and plush scarfs to oblivion. Or, if the piano is an upright, pull it out a little from the wall, or free it from deadening rugs and hangings. You may get into trouble with parents who dote on lavish ornaments; but it is part of your job to convince them that a piano, like a person, cannot be stifled and yet carol joyously!

When to Use the Metronome

Do you recommend the use of the metronome for piano practice? K.

Under certain conditions, yes. Everyone should cultivate an accurate sense of time-proportions; and there is nothing like the metronome to effect this object. Especially in the practice of technical exercises may the metronome be employed as a balance-wheel and as an index to one's growth in expertness. Try, for instance, using it in the following scheme of scale practice:

- Beginning in the lower register of the piano, play a given scale through one octave, one note to a beat.
- Similarly, extend the scale to two octaves, playing two notes to a beat.
- Increase to three octaves, with three notes to a beat.
- Finally play through four octaves, four notes to a beat.

The scale should be played at least four times in each of the above ways. At first, set the metronome as low as ♩88; a rate which may gradually be increased to ♩144. All sorts of variants may be applied to this work, such as different degrees of force, different rhythmic figures, scales in thirds and sixths, in contrary motion, and so on. Arpeggios may be similarly treated.

Technical studies, such as those of Cramer and Czerny, are also profitably practiced with the metronome. But the danger of acquiring a mechanical style makes it advisable to use it sparingly with pieces, or wherever artistic interpretation is the prime object. Even here, however, it may be applied wherever there is a tendency to vacillate in time-values.

Studies and Fugues

Mrs. L. D. L. asks for advice regarding the work of her pupils and of herself.

First, as to studies which may follow Kohler's *Practical Method*, Op. 249. Of the technical type, I suggest Beren's *New School of Velocity*, Op. 61, of which the first two books are most useful. These may be followed by the 50 *Selected Studies* of J. B. Cramer. More poetic and interpretative studies are those of Stephen Heller, Op. 47, followed by Op. 46.

It seems to me from your description that you are tackling too difficult music. If you find Liszt's *Etude in D flat* and Mendelssohn's *Prelude and Fugue in E Minor*, Op. 35, No. 1 beyond your powers, work on simpler materials until you reach the required grade. Since your left hand is technically weak, give it some special drill in scales and arpeggios. Also practice diligently studies that exploit the left hand, such as Czerny's Op. 718—Twenty-four studies for left-hand development—and from Cramer's 50 Studies Nos. 4, 7, 16, 18, 31. Chopin's *Third Prelude*, in G major, is an admirable study for the left hand.

Finally, before working on the Mendelssohn Fugue, you should conquer at least representative Preludes and Fugues from Bach's *Well-tempered Clavichord*. I suggest the following examples from volume 1, which are here listed in progressive order:

Nos. 5, 2, 21, 1, 11, 6, 15, 17, 3, 4.

THE SPANISH MALAGUENA

CONCERNING that languid song of Malaga, the *Malaguena*, Arthur Symons, the poet and prose rhapsodist, has the following to say in his charming *Cities and Sea-Coasts and Islands*.

You cannot walk through a little town in the south of Spain without hearing a strange sound, between crying and chanting, which wanders out to you from behind barred windows and from among the tinkling bells of mules. The *Malaguena*, they call this kind of singing; but it has no more to do with Malaga than the mosque at Cordova has to do with the soil on which it stands. It is as Eastern as the music of tom-toms and gongs, and, like Eastern music, it is music before rhythm, music which comes down to us untouched by the invention of the modern scale, from an antiquity out of which plain-chant is a first step towards modern harmony. And this Moorish music is, like Moorish architecture, an arabesque. It avoids definite form just as the lines in stone avoid definite form, it has the same endlessness, motion without beginning or end, turning upon itself in a kind of infinitely varied monotony. The floriture of the voice are like coils which spring from a central point of ornament to twist outward as in a particular piece of very delicate work in the first mihrab in the mosque at Cordova.... The passion of this music is like no other passion; fierce, immoderate, sustained, it is like the crying of a wild beast in suffering, and it thrills one precisely because it seems to be so far from humanity, so inexplicable, so deeply rooted in the animal of which we are but one species."

BEGINNINGS OF
"BORIS GODOUNOFF"

"HARDLY had Mussorgsky finished working at 'Mlada' when Stasoff proposed to him a new subject for musical drama," says M. D. Calvocoressi in his book, *Mussorgsky*, writing of the origin of the most famous opera that has yet come out of Russia. "It seems to me," the biography says, "that the contrasting and clashing of the Old Russia with the New Russia, the passing of the former and the birth of the latter, afforded a rich subject.... He started on the work enthusiastically. To study the history of the Raskolniki sect of Ancient Russia (The Old Believers), and all the general chronicles of the 17th century, was an enormous task. The numerous and lengthy letters which he wrote me at that time are full of details of these studies, of discussions on the composition of the opera, of the characters and the scenes. The best parts of the work were written between 1872 to 1875"

"In February, 1873, three excerpts from Boris Godounoff were given at the Maria Theater (for the benefit of the manager, K. Kondratieff), the inn-scene, the Boudoir of Marina Minishek, and the scene at the Fountain.....

"Some months later, the rehearsals of 'Boris Godounoff' were commenced at the theater, and on January 24th, 1874, the first public representation took place.

"It was the greatest triumph of Mussorgsky's whole life."

"There is no doubt as to the completeness of the success which Mussorgsky scored at the performance of 'Boris Godounoff.' The younger generation entirely recognized its deep significance, the great originality of the work; and they were accordingly full of enthusiasm. Twenty consecutive performances took place, always to full houses. Late at night, groups of young men were heard singing the choruses along the streets and on the Neva Bridge."

Great minds are the lighthouses of humanity.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE NEGRO SPIRITUAL

In a vividly written, comprehensive little article entitled "Jazz; A Brief Outline," appearing in *Vanity Fair*, Mr. Samuel Chotzinoff traces the origin of jazz to the Negro spirituals, which, he says "are in their way comparable to the folk-tune of any European nation. They are the musical expression of a great group of American peasants, who became identified with the native soil through a century of compulsory labor upon it....

"The negro spiritual has two characteristics: one, an insistent and lively two-four rhythm which, being started, is carried along by the momentum of its start. This almost living beat is the base for every kind of sentiment the negro slave felt and expressed.... It is this relentless pushing onward of the music that carries swiftly over sentimentalities and strengthens extravagant ecstasies. His confused reaction to a complex and alien religion is borne with pathetic dignity on the stream of this throbbing mingling of time and sound.

"The other characteristic of this music, of course an outgrowth of the first, is its physical effect on the listener. In the negroes themselves it produced a sort of rhapsodical epilepsy of which the lingering effects may be observed in street-corner

negro revivalists, and indeed in the antics of our own Billy Sunday who not unwisely adopted the negro idea. The effect of this rhythm on the white race is not less marked, though less extravagantly so. There is an irresistible inclination to bodily time-marking: a lifting of shoulders, a rolling of eyes, a swaying of the head (the latter a conspicuous feature, I believe, of what is known as 'collegiate' dancing). There is an inevitable longing to let this extraordinary rhythmic force take possession of one's body and work its will—like the devils that were believed to enter the bodies of sinners in mediæval or Puritan times. The reaction to this rhythm is universal and as compelling as a natural force."

In conclusion Mr. Chotzinoff thinks that "The negro genius has been responsible for whatever musical development America can boast. It is that genius which has produced the American jazz, the only distinct and original idiom we have. It and not the music of MacDowell and Foster, and a host of imitators of the German and French, is the musical speech of this country."

Some of us may agree to this only with wide reservation, but the point of view is interesting nonetheless.

MOZART GIVES A PARTY

"Of all amusements, Mozart was fondest of dancing, and found in Vienna ample opportunity for indulging his passion, where dancing was at that time an absolute rage," says Otto Jahn, in his *Life of Mozart*. "His wife confided to Kelly, who saw Mozart dance on the occasion of their first meeting, that her husband was an enthusiastic dancer and thought more of his performances in that line than in music. He was said to dance the minuet very beautifully. His letters have many indications of this partiality, and he gives his father a merry and complacent account of a ball at his own house (January 22, 1783):—

"Last week I gave a ball at my own house, but, of course, the gentlemen paid two florins each. We began at six o'clock in the evening and left off at seven. What, only one hour? No, no; seven o'clock in

the morning! You will scarcely believe that I could find room for it."

"He had lately moved, and had taken apartments with Herr von Wezlar, a rich Jew. 'There I have a room a thousand paces long, and a bedroom, then an ante-room, and then a fine large kitchen; there are two fine large rooms next to ours, which stand empty at present and these I made use of for the ball.'"

Apparently conditions in Vienna, 1783, were not very different from what they are in New York, 1924, except that not many modern dancing enthusiasts of Mozart's financial status can boast an apartment a thousand paces long, let alone a "fine large kitchen." Mozart to-day would be lucky to get a mere "anteroom" in the largest and richest city in the world. Happy Mozart!

PADEREWSKI AS A PUPIL

"THE musicians of Vienna had hailed with joy the founding of the *Tonkünstlerverein*, which gave an opportunity of hearing not only the best products of their fellow-townsmen, but also those of foreigners, who, when possible, were always invited to take part, says the Comtesse Angèle Potocka in her biography of Leschetizky, who was, of course, Paderewski's teacher. "I remember the night that Leschetizky brought out his brilliant pupil, Ignace Paderewski. His performance of an original theme and variations was not greeted with special favor. Indeed, some local musicians were heard to remark that the 'young man did not seem to promise much.' But his keener master opposed envious criticism with the now unanswer-

able statement, 'Ah, my dear ———, you will have to get used to hearing that young man's name.' Yet, as he stood nonchalantly in the passageway, his tawny head resting against the wall, those who foresaw his great future were probably few.

"He came to Vienna to study with Leschetizky in 1885. Of all his pupils the master claims that Paderewski was most docile. There was no remark so insignificant, no detail so small, as to reserve less than his whole passionate attention. In his two modest rooms in No. 46 Anstasias Grungasse (rooms which, for motives of sentiment, he retains on a life-lease), with a slender wardrobe and scanty comforts, he patiently laid the foundation of his brilliant career."

THE INDIAN MEDICINE-MAN
AND MUSIC

THERE is no greater living authority on the music of the American Indian than Miss Frances Densmore. In an article appearing in *Hygeia* (Chicago) she tells us something of Indian methods of employing music in the cure of disease.

"The Indian medicine-man treats physical as well as mental or nervous disorders with the aid of music, but there is no appeal to the emotions in his method. Instead, it appears to be based upon the actual power of rhythm. For about fifteen years I have been associating with the old medicine-men of several tribes, in connection with my study of the music of the Indians for the Bureau of American Ethnology of the Smithsonian Institute at Washington.

"Some of the medicine-men of the various tribes administer herbs and say that they sing in order to make the herb effective. Others sing without using material remedies. I have recorded phonographically more than one hundred songs used by Indian medicine-men and women when treating the sick, with descriptions of their methods of treatment. Sometimes a medicine-man uses affirmation as part of his method. Thus, a Chippewa medicine-song contains the words, 'You will recover, you will walk again. It is I who say it. My power is great.' This was sung for a person unable to walk. A Yuma medicine-man said, 'After singing my fourth song, I always ask the patient if he feels better. The sick man has always said that he felt better.'

"The Sioux medicine-men have songs for various ailments—a song to be sung when adjusting a fractured bone, a song for headache, and a song for diseases of children. The Papago of Arizona have special songs for every imaginable ailment; and, like the northern Indians, they believe that healing songs are given them by certain birds and animals. There is nothing in the words of these songs to arouse any associations in the mind of the patient.... The song is usually sung four times, then follows a pause, after which the song is sung again four times."

MUSICAL EPIGRAMS AND
APHORISMS

A RECENT issue of Schirmer's *Musical Quarterly* contained some interesting "Thoughts and Reflections Anent Music and Musicians" collected by J. G. Prod'homme, from which we select the following:

"The language of music is infinite; it contains all; it is able to express all."—*Balsac*.

"Tone is light in another form; both move through vibrations which end in man, and which he in his nerve-centers transforms into thought."—*Balsac*.

"Music is the vapor of art. It is to poetry that which revery is to thought, that which the fluid is to the liquid, that which the ocean of the clouds is to the ocean of the waves."—*Victor Hugo*.

"I loved music till the age of thirty—a veritable young man's passion. I loved her as long as she was my mistress; but since then she has become my wife."—*Auber*.

"Those only make light of difficulties who are unable to overcome them. Virtuosity triumphs in all the arts, in literature, and above all in poetry; in music we owe to virtuosity all the marvelous effects of modern instrumentation, which have become possible since it has penetrated into the orchestra."—*Saint-Saëns*.

An effective modern song without words.
To be played in the singing style. Grade 4.

AVOWAL AVEU

Con moto tranquillo M.M. ♩ = 52
dolce con anima

EMIL KRONKE Op.185

mp

un poco rit.

a tempo

cresc.

rit. *Fine*

un poco mosso

rit.

a tempo

D.C. al Fine

rit. molto

SONIA

POLISH DANCE

ALFRED PRINCE

In popular style, characteristic in rhythm. In playing the *glissando* passages, let the back of the third finger "dust the keys" as it were. Reinforce the third finger with the thumb, if necessary. "Sonia" is a very popular girls name in Poland. Grade 4.

Vivace M.M. ♩ = 126

The first system of the musical score for 'Sonia Polish Dance' consists of three staves. The first staff is the treble clef, the second is the bass clef, and the third is a grand staff (treble and bass clefs). The music is in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The first measure is marked *mf*. The second measure is marked *poco rit.* and the third measure is marked *poco accel.* The first staff ends with a *Fine* marking. The second staff begins with a treble clef and a key signature of one flat. The first measure is marked *a tempo*. The second staff ends with a *Fine* marking. The third staff begins with a treble clef and a key signature of one flat. The first measure is marked *mf*. The second measure is marked *ac*. The third staff ends with a *poco rit.* marking.

Trio I. Poco meno mosso

The second system of the musical score for 'Sonia Polish Dance' consists of three staves. The first staff is the treble clef, the second is the bass clef, and the third is a grand staff (treble and bass clefs). The music is in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. The first measure is marked *ten.*. The second measure is marked *ten.*. The third staff ends with a *D.C.** marking. The second staff begins with a treble clef and a key signature of one flat. The first measure is marked *a tempo*. The second staff ends with a *poco rit.* marking. The third staff begins with a treble clef and a key signature of one flat. The first measure is marked *ff*. The third staff ends with a *D.C.*** marking.

Trio II. Molto meno mosso

The third system of the musical score for 'Sonia Polish Dance' consists of three staves. The first staff is the treble clef, the second is the bass clef, and the third is a grand staff (treble and bass clefs). The music is in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. The first measure is marked *mf*. The second staff ends with a *D.C.*** marking. The third staff begins with a treble clef and a key signature of one flat. The first measure is marked *mf*. The third staff ends with a *D.C.*** marking.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 1. The score is in G major, 3/4 time, and consists of three systems of staves. The first system includes the tempo marking "a tempo" and the second system includes "cresc.". The third system includes "molto rit.", "r. h.", "cresc. a tempo", and "D.C.". The score is written in a clear, legible hand with various musical notations including notes, rests, and fingerings.

JOHNNY ON THE SPOT

To be played in *polka* rhythm, with firm accentuation. Grade 2½.

Allegretto con anima M. M. ♩ = 108

WALTER ROLFE

[illegible]

LE SOURIRE

VALSE

An idealized waltz movement to be played tastefully and in a capricious manner.

GEORGE DUDLEY MARTIN

Spiritoso M.M. $\text{♩} = 72$

Tempo di Valse

The musical score for "Le Sourire" Valse is written for piano and bass. It begins with a **Spiritoso** tempo marking at **M.M. $\text{♩} = 72$** . The first system includes dynamics of *mf*, *p*, and *rit.*, and ends with a **Tempo di Valse** marking. The second system is marked **Moderato M.M. $\text{♩} = 63$** . The score features various musical notations including fingerings, slurs, and articulation marks like *prall.* and *cresc.*. The piece concludes with a Coda symbol.


This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The piece begins with a series of chords and single notes, marked with dynamics such as *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The tempo is marked *a tempo* in the second system. The third system includes a *rall.* (rallentando) marking and a *D.S.* (Da Segno) instruction. The fourth system is marked *Coda* and *f* (forte), followed by a *dim.* (diminuendo) marking. The fifth system is marked *Vivo* and *pp*, with a *cresc.* (crescendo) marking. The piece concludes with a *molto rit.* (molto ritardando) marking and a *sec* (second ending) marked '8'.

A GEM FROM HAYDN

LARGO

from Sonata No. 7

Written in the classic polyphonic style. Grade 3.

Adagio sostenuto M.M.  = 69

J. HAYDN

Adagio sostenuto M.M. = 69

J. HAYDN

The musical score is written for piano in 3/4 time. It begins with a treble and bass clef, a key signature of one sharp (F#), and a tempo marking of Adagio sostenuto. The metronome marking is M.M. = 69. The score is divided into three systems. The first system contains measures 1 through 12, the second system contains measures 13 through 24, and the third system contains measures 25 through 36. The piece features a variety of dynamics, including fortissimo (f), sforzando (sf), pianissimo (pp), fortissimo (ff), and piano (p), as well as accents, slurs, and trills. The tempo is marked Adagio sostenuto, and the metronome marking is M.M. = 69.

DANSE GROTESQUE

An original four-hand piece. A *ballet* movement in modern style. Very characteristic.

W. BERWALD

SECONDO

Allegro M. M. ♩ = 144

p *mp* *f* *fz* *p* *fz* *p* *p* *cresc. molto* *ff* *Last time to Coda* \oplus

CODA *mf* *dim.* *p* *dim.* *mp* *ff*

W. BERWALD

Allegro M. M. ♩ = 144

p *mp* *mf* *f* *fz* *fp* *ff* *dim.* *pp* *ff*

cresc. molto

Last time to Coda

CODA

The image shows a page of musical notation for a piano piece. It consists of eight systems of staves, each with a treble and bass clef. The music is written in 2/4 time, as indicated by the tempo marking 'Allegro M. M. ♩ = 144'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. The dynamics range from piano (*p*) to fortissimo (*ff*), with intermediate markings like *mp*, *mf*, *fz*, *fp*, and *pp*. There are also markings for *cresc. molto* (crescendo molto) and *dim.* (diminuendo). The piece concludes with a Coda section, marked with a double bar line and a Coda symbol. The final dynamic is *ff*.

SECONDO

SECONDO

f *fz* *fz* *cresc.* *fz* *fz*

mf *dim.*

cresc. molto *fz* *fz* *cresc.* *fz* *fz* *D.C.*

VIOL. ETC.

VIOLETS

INTERMEZZO

To be played in jaunty marching style.

Allegretto M. M. $\text{♩} = 108$

SECONDO

G. F. HAMER

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f *fz* *cresc.* *fz* *fz*

mf *dim.*

cresc. molto *fz* *fz* *cresc.* *fz* *fz* *ff* *D.C.*

VIOLETS
INTERMEZZO

G. F. HAMER

PRIMO

Allegretto M.M. ♩ = 108

f *f* *ff* *cresc.* *ff* *Fine* *p* *mf* *f* *D.S.*

BAGATELLE

One of the finest of Beethoven's shorter piano pieces, Grade 4

L. VAN BEETHOVEN, Op. 33, No. 4

Andante M.M. ♩ = 52

The musical score is written for piano and consists of 12 measures. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Andante M.M. ♩ = 52'. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings (p, sf, cresc., dolce, mp). The piece is characterized by its elegant and refined style, typical of Beethoven's shorter piano pieces. The score is divided into two systems, each containing six measures. The first system begins with a 'dolce' marking and a 'p' (piano) dynamic. The second system concludes with a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The score is a single-page layout with a large, clear font and a high level of detail in the musical notation.

cresc. *p* *cresc.* *f* *p*

cresc. *p* *mf* *p* *p*

cresc. *sf* *p* *sf* *decresc.* *poco ritardando*

c) In these three measures, the upper voice in the left hand must be brought into prominence

MORNING SONG

A tuneful little study in the sustained style of playing, Grade 1½.

WALLACE A. JOHNSON, Op. 105, No. 2

Andantino M.M. ♩ = 72

p *rit.*

a tempo *p* *mf* *f* *rall.*

Più-mosso *mf* *mp* *rit.*

a tempo *mf* *rall.*

NOCTURNE IN F
NACHTSTÜCK

Arr. by W. P. MERO

R. SCHUMANN, Op. 23, No. 4

A playable transcription of one of the romantic masterpieces. The original is adapted only for large hands. Grade 3½.

Semplice M.M. ♩ = 63

The musical score is a single system with two staves, treble and bass clef. It begins with a key signature of one flat (F major) and a 3/4 time signature. The tempo is marked 'Semplice M.M. ♩ = 63'. The score includes various musical notations such as dynamics (p, sf, dim, f, p, pp), articulation (ad lib., cresc., rit.), and fingerings. The piece concludes with a double bar line and a repeat sign.

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What the Ampico can do for you

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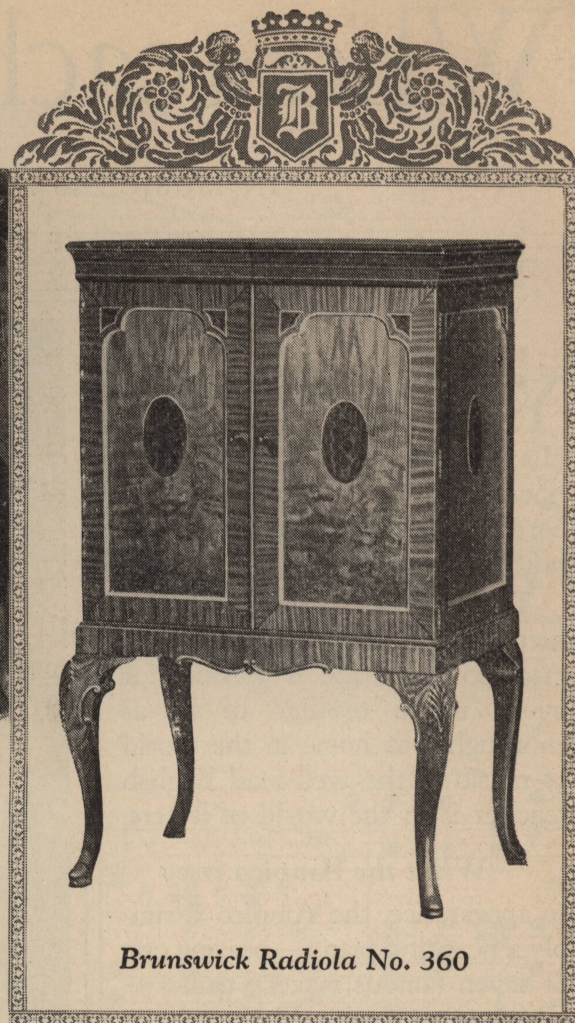
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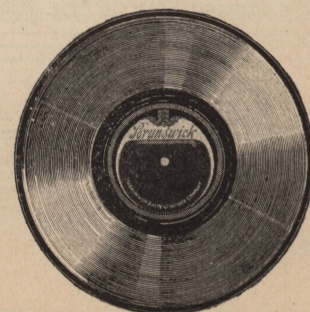
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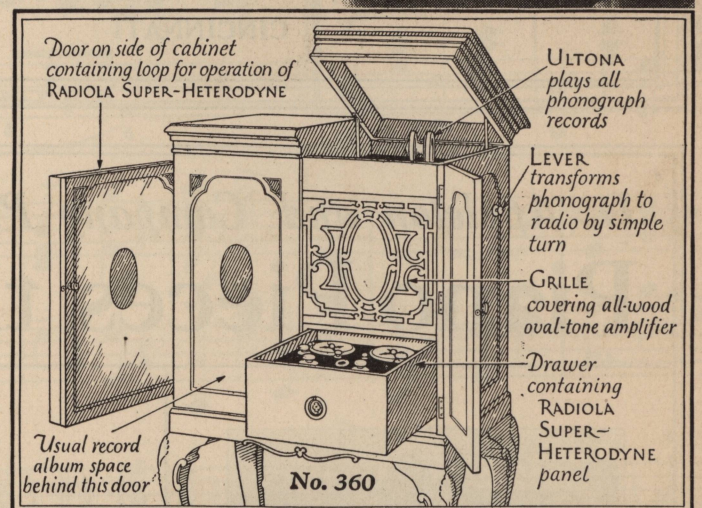
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DANSE PIQUANTE

To be played in "double time" (*alla breve*), two counts to the measure.Moderato grazioso M.M. $\text{♩} = 72$

PHILIPPE MAUREL

The musical score for "Danse Piquante" is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/2 time signature. The tempo is marked "Moderato grazioso" with a metronome marking of 72 M.M. The score consists of eight staves of music. The first staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff includes a piano (*p*) dynamic and a forte (*f*) dynamic. The third staff includes a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The fourth staff includes a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The fifth staff includes a piano (*p*) dynamic and a forte (*f*) dynamic. The sixth staff includes a mezzo-forte (*mf*) dynamic. The seventh staff includes a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The eighth staff includes a fortissimo (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as fingerings, slurs, and articulation marks. The piece concludes with a double bar line and a repeat sign.

LILIES IN THE POND

A very good study in rhythms. The values must be exact throughout. Grade 3.

L. RENK

Not too fast M.M. ♩ = 108

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SPRING FLOWERS

In the rhythm of a *Morris Dance*. The pace must be rapid and steady. Grade 3.

Allegro M.M. ♩ = 144

WM. ADRIAN SMITH, Op. 41, No. 3

Copyright 1924 by Wm. Adrian Smith

f

ff

p

ff

p

riten. u. to

ff

AUTUMN FRAGRANCE

In rippling style: to be played with smoothness and elegance. Grade 4.

ROB ROY PEERY

Vivace

Allegretto

f brillante

mf

mp

grazioso M.M. ♩ = 72

accel. e cresc.

rit.

a tempo

accel. e cresc.

Piu mosso

rit.

Fine

f

p

*D.S.**

TRIO

mf

leggero

brillante

D.S. al Fine

In the style of an old English dance, vigorous and full of humor.

DONALD HEINS

Brightly

The musical score is written for Violin and Piano. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into two systems, each with a Violin staff and a Piano staff. The Violin part is marked 'Brightly' and features a melodic line with various dynamics including *f* (forte), *mf* (mezzo-forte), and *p* (piano). The Piano part provides harmonic support with chords and single notes, also marked with dynamics. The score includes several measures of rests and articulation marks such as accents and slurs. The first system ends with a double bar line. The second system begins with a '2nd time' section, marked 'arco' and 'p' (piano). The score concludes with a final cadence.

pizz.

arco

pizz.

arco

D. C. *

mf

mf

CODA

pe stacc.

f

ff

f

ff

* From here go back to beginning and play to Φ , then play Coda.

MARCIA POMPOSO

Not too fast. A good festival postlude or processional.

R. M. STULTS

M.M. $\bullet = 96$

MANUAL

f Full Sw.

ff Full Organ

16' Bourdon coupled

PEDAL

f

ff

The musical score is divided into several systems. The first system features a piano (p) and guitar (Gt.) accompaniment. The piano part includes triplets and a crescendo (cresc.) leading to a full organ (ff Full) section. The guitar part includes a guitar (Gt.) section. The second system continues the piano and guitar accompaniment, ending with a 'Fine' marking. The third system is the 'TRIO' section, featuring 'Sw. Soft Reeds & Strings' and 'Gt. Mel. & Dulciana'. The fourth system continues the piano and guitar accompaniment, with a 'D. C.' marking. The fifth system is the 'Fine of Trio' section, featuring a piano (p) and guitar (Gt.) accompaniment, ending with a 'D. C. Trio *' marking. The sixth system continues the piano and guitar accompaniment, ending with a 'D. C. Trio *' marking.

mf Sw. *cresc.* *f* *ff* Full

Gt.

Fine

TRIO

Sw. Soft Reeds & Strings

Gt. Mel. & Dulciana

f Sw. both hands *mf*

D. C.

Sw. *f* *Fine of Trio* *f* *Gt.* *f*

*D. C. Trio **

ff Full Organ *mp* Sw. *mf*

*From here go back to Trio and play to *Fine of Trio*, then go to beginning and play to *Fine*.

ETERNAL LIGHT!

LUX ETERNA

A. BUZZI - PECCIA

Andante
moderato
con

Allegro moderato. Maestoso Recit.

Light of Life! Love di - vine!
Lu - ce E - ter - na D'A - mor!

When Al -

ff grandioso

rit.

dolore e dolcezza

fears and doubts ap - pear To cloud my sky, When sor - rows bring tears To dim my eye; My heart in its an - guish seeks
lor che o - scuro ap - par il mio cam - min, Al - lor che la vi - ta e' sol do - lor - E il core o - gni spe - me a -

p

f *p*

peace a - bove. Hear Thou the pray'r I bring to Thee, O Thou Lord of Love. O Light of Love, In
ban - do - no! La mia pre - ghie - ra Vol - go a Te O mi - o Si - gnor. Lu - ce d'a - mor Di

f *p* *p con dolcezza*

cresc. e innovendo

peace and con - so - la - tion Guide Thou my feet, Nor let me stray Far from Thy way. O shine Thou on
Pa - ce di Con - for - to Mi gui - da Tu Nell' a - spra via del mio cam - min. Di - scen - da su

cresc. accel.

3 rit. *3*

me With ra - diance all glo - rious! Lead me on - ward, up - ward to Thee. O hear, I en - treat Thee, Hear
me Quel rag - gio d'a - mo - re Tu mi gui - da O mio Si - gnor. A Te mi ri - vol - go Nell'

rit.

my sup-pli-ca-tion And save me from all e-vil, Sav-iour mine! Send down Thy light of
o-ra-fa-ta-le Tu sal-va-mi dal ma-le O Si-gnor! La-lu-ce Tua scen

Lentamente
love di-vine! The shad-ows fall a-bout me, My
da-su-me. Le-te-ne-bre ris-chia-ra Di

rit. *p*

p legato

feet are ver-y wea-ry, I cry to Thee, my Sav-iour! O show Thy face to me! The way is dark and
que-sta men-te mi-a Ad-di-ta-mi la vi-a Col rag-gio Tuo Di-vin D'A-mor, Spe-ran-za, e

con forza *f*

Allegro deciso
drear, O Sav-iour, be Thou near! O Might-y on high, Be Thou ev-er nigh! Hear my
Fe! Si-gnor, ri-vol-go a Te E-ter-no splen-dor, Su-bli-me ful-gor So-la

Allegro grandioso
cry! Hear my cry! O Light Im-mor-tal, Bring love and peace to me; May
Fe Pon-go in Te! Oh Lu-ce E-ter-na Di Pa-ce, Fe-de, A-mor, A

rit. molto *allargando molto*

rit.

Thine be the glo - ry Through-out e - ter - ni - ty! O Light of Love be 'round a - bout me ev - er.
Ce si - a glo - ria Nel va - sto Tuo splen - dor! O Dio di Pa - ce A - mor Tu lu - ce E - ter - na,

pesante

O Thou on high Be ev - er nigh! O Light of Life shine on for - ev - er!
Sia glo - ria a Te Nel Tuo splen - dor O Dio d'a - mo - re, Lu - ce E - ter - na.

MICHAELMAS DAISIES

Fred. G. Bowles

ROBERT COVERLEY

Brightly, Moderato

f

mp

cresc.

cresc.

1 The Mi - chael - mas dai - sies look'd up at the moon, And the
 2 The Mi - chael - mas dai - sies are blos - soms of love When the

moon look'd down at the dai - sies; The old world whis - tled a gold - en
 heart - for - gets all earth's ros - es; The moon look'd down from the sky a

mf poco rall.

tune, And a rob - in sang earth's prais - es.
bove As the door of sum - mer clos - es.

mf poco rall. *a tempo*

*Red. * Red. * Red. **

poco rall.

The old world whis - tled a brave sweet song, While a voice thro' the twi - light
My heart is danc - ing and hark! A song Thro' the gold of the wood - lands

poco rall.

*Red. **

f ten. ten. a tempo *rall.*

call - ing, Sang Mer - ry! go mer - ry, go mer - ry a - long! Tho the au - tumn
fall - ing, 'Tis Mer - ry! go mer - ry, go mer - ry a - long! While Joy, Life and

f colla voce a tempo *rall.*

a tempo

leaves are fall - ing. Love are call - ing, While Joy, Life and

Love are call - ing.

poco rall.

*Red. * Red. * Red. **

GOD'S LOVE IS ABOVE THE NIGHT

E.L. Ballenger

HOMER TOURJEE

Andante religioso

I stood on the hill at twilight, And the world seemed far away; While the
 peace of night with the fading light, Came down on the closing day. A star shone out in the heavens,
 Beau-ti-ful, shin - ing, white; And a voice far a-way, seem'd to soft-ly say, "God's love is a - bove the night!"

poco cresc. *poco cresc.*

Moderato con espress

God's love is a - bove the night, This was the mes - sage clear, And back from the hills came the ech - o, re -
 sound-ing far and near. God's love is a - bove the night, Ye wear-y souls who wait,
 This was the mes-sage of hope and light, God's love is a - bove the night.

mf colla voce *cresc. molto* *dim.* *morendo* *pp*

Music Teachers Demanding Legitimate Discounts

IN practically all of the professions and crafts, discounts upon the purchase of professional materials of all kinds are given gladly by publishers and manufacturers.

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We contend that the music teacher, of all workers, is entitled to a liberal discount.

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TO give pleasure with high notes, the singer must enjoy singing them; and the more he enjoys singing them; the greater will be the pleasure of the audience. In other words, there must be mutual confidence as well as mutual pleasure for successful high notes.

Confidence and pleasure must emanate from the artist. But how? There is only one answer. The artist must feel confidence and pleasure in his high notes in order to emit these sensations. If he does not, he will be nervous and worried, and this state of mind, instead of a pleasurable one, will be communicated to the audience, who in turn will lose their confidence in the singer unable to place confidence in himself; and such an audience will not be in a frame of mind for enjoying high notes.

Freedom in High Notes

The surest basis for self-confidence in the matter of high notes is to gain perfect freedom in singing them. They must be sung spontaneously, easily, with ringing clarity. They must sound, too, as though there were higher notes in reserve, and not as though they had taxed the singer's limit of range and volume. There should be no facial contortions and no apparent physical exertion.

Various exercises and instructions for the free execution of high notes are known in the vocal profession. Some singers would do well to practice them all, whereas others need only some or one of them. There are a few fortunate singers who have never experienced any trouble with their high notes.

Rapid Practice

High notes are best and most quickly acquired through daily practice of rapid passages like the arpeggio in its various forms, maintaining the vowel sound in its true quality throughout. There is less strain on the vocal organ in rapid passages than in sustained ones. After the voice has become flexible, then proceed to strengthen it by giving a hold on the upper note of the arpeggio, gradually increasing this as the voice grows stronger, and always listening that you are maintaining the true vowel quality. A high note should never be sustained longer than the ability to maintain a nicety of balance.

Many singers fall into the error of placing so much stress in the middle voice that when they come to high notes they have no energy left for them. High notes require more vitality than low or middle notes—this because the vocal chords become shorter in the ascent of the scale, causing greater natural tension, which in turn requires a balancing of the breath pressure throughout the entire vocal mechanism.

Excessive Breath Pressure

When excessive breath pressure is used in the middle voice, a corresponding tenseness results in and around the larynx; and this tenseness, coupled with the natural tension required in the ascent of the scale, often brings about such tightness that high notes become impossible. Watch the middle notes, then, if you would be successful of the high ones.

The singer, then, must gain a balance of energy, breath pressure and tension. He must depend upon resonance for volume before he can enjoy singing his high notes. The mental attitude, too, has much to do with the singing of high notes. Fear and uneasiness will invariably impair their quality, for the reason that these sensations will be requiring attention that should be directed to singing. Spontaneity, happiness, attention, particularly to the meaning of the words—these will help make high notes come easily and freely.

Very few singers have their high notes naturally. The problem must be faced frankly in order that it may be overcome.

The Singer's Etude

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Recipes for High Notes

By Charles Tamme

This will never be while the singer dodges the issue by singing songs in a lower key or by singing different words than those which are written.

A singer does himself injustice and often harm by singing songs in a key which is too low for his real range, merely to avoid the trouble of mastering the high notes in it. Instead, he should intelligently analyze the difficulty in each particular song, and work out the correction persistently.

The wise thing, usually, is to make a point of choosing the higher or the highest note where a choice is given. Avoiding a problem never solves it.

After the arpeggios have been practiced intelligently, and conscious freedom of the entire vocal mechanism has been persisted in, and still the high notes are not dependable, try dropping the larynx. Ordinarily, dropping the larynx makes for darkness and richness in tone color; but sometimes,

in ascending the scale, the larynx is unduly raised, and dropping it slightly will get it into a more normal position and permit a freer exit of the high notes without darkening the tone quality.

Another excellent plan is to practice high notes before the mirror, seeing to it that the tongue is free from tenseness.

Making a strong effort to articulate consonants improves high notes; never slight them.

Another good rule is: Never interfere with the pitch mechanism. Direct the attention to the purity of the vowel sound.

At all events, face the problem of high notes with a determination to master it. After analyzing your own particular difficulty, formulate some remedy and work upon this basis. Is your difficulty mechanical or physical; or is it both? Attention is an excellent guide in this matter. Intelligent work will prove a dependable friend.

The Soft Palate in Song

By L. O. Huey

THERE are two ways of treating the soft palate in writing on "How to Sing." One, quite popular, is to forget it—not mention it at all. The other is to "raise the soft palate by inhaling deeply" before phonation begins. Our prominent singers defend this latter action on the ground that it prevents nasal quality. Others advise it because it helps to "open the throat," thus permitting a greater volume of tone.

Nasal Quality

If "nasal quality" is destructive of a fine singing tone, and if volume is the most important consideration in starting the voice, then we might admit the above doctrine to be sound. But, inasmuch as correct nasal quality is not only the salvation but also the foundation of the middle voice, and inasmuch as volume is not of paramount importance in starting voice study, we do, therefore, submit the above doctrine to be both false and pernicious, regardless of sex. Shakespeare disposes of the soft palate by defining its action as purely automatic. After one has reached a certain stage—yes, "Raise the soft palate by inhaling deeply, thus insuring an open throat." We would advise all who have an open throat, obtained and maintained in this way, by all means to insure it.

Many would have us believe the sole object of vocal training lies in continually concentrating on the production of a fine

singing tone. This is a great, often fatal, mistake. The vocal organ of each individual is the sole dictator of the policy to be followed in its development. Under no circumstances does this policy, when understood, demand or permit a continuous attempt to produce fine tone.

Two Great Protectors

The two greatest protectors of the vocal instrument and voice are the soft palate and the tongue. In nearly all cases injury to voice is directly traceable to interference with one or the other, or both. The most destructive vibrations are produced by applying force when the soft palate is raised and the back tongue lowered, especially before the instrument is seasoned and adjusted. The most beneficial vibrations are produced with the soft palate and tongue in normal repose. These are the vibrations that build the instrument, and, eventually, the voice. An elongated uvula is, as we all know, detrimental to vocal development. When it exists, this defect should be remedied at once.

During the first few years of vocal study, you are not building a voice so much as you are building or preparing a "sounding board" for your tones. The whole body is the sounding board; and your character, your personality, your general and musical culture go into this sounding board also.

What Singers Say

"I do not believe that a girl's vocal education should commence earlier than at the age of sixteen. The girl who is of the right sort will lose nothing by waiting until she reaches this age."

—MARCELLA SEMBRICH.

"CORRECT breathing is the greatest health-giving force in the world."

—FRIEDA HEMPEL.

"Be big—that is the secret. And how? Live a big life, and love greatly."

—GALLI-CURCI.

For the Stammering Pupil

By Lewis Each

OCCASIONALLY one finds a pupil who seems never to be able to eliminate all false notes, even in the most simple form of composition. Wrong note playing can easily be cured if it always occurs at the same place; but it is most distressing to get one passage straightened out only to have some other go wrong.

The trouble is at some point in the playing mechanism between the printed page and the keyboard. Either the eye does not register, in a positive manner, the correct notes in the mind or the impulse from the mind to the finger tip is incorrect or not positive enough.

To discover which of these causes is the source of the trouble, the pupil should speak the letter names of a passage in single notes aloud and in the correct rhythm or as nearly so as possible. If he is not able to read the notes readily and correctly it is the first cause which must be overcome. He should then read the notes aloud or silently and at the same time give impulse to the fingers on the keyboard. If wrong notes accompany correct reading the second cause is the fault.

To cure this disease of stumbling and stammering, which is quite often pure carelessness, the following treatment is very effective.

The pupil should read the passage aloud ten times (ten for convenience) with all the time he needs for thinking and speaking, gradually adjusting the rhythm if possible. Each correct reading counts ten toward one hundred per cent reading, the wrong ones, of course, counting off ten per cent. Thus he is made to see his efficiency or inefficiency in per cents as he is in school.

The same plan is carried out for getting notes through the eye and mind and to the finger tips.

By having the pupil do this each day at his practice period and to bring in a report of his results some most hopeless cases of carelessness and stammering have been overcome in two weeks.

Staccato Is of Great Importance in Singing

By Charles Tamme

IN addition to its beauty as a vocal embellishment, staccato holds a place of high importance in the development of the vocal artist.

Occasionally there is a singer who naturally sings a perfect staccato; but this faculty is rare. Most singers must practice for staccato and practice intelligently.

But it is practice well worth while. Staccato is excellent for the low as well as for the high voice. A good staccato indicates many things. It indicates a perfect attack, control of the breath, excellent manipulation of the vowel sound, purity of tone, exactness of pitch, and a voice that is agile. A good singer hardly needs many more accomplishments than these.

And yet not many professional vocalists are able to sing staccato. What imputation is their public to make from this fact?

When analyzed for what it is, fundamentally, staccato is not a feat of great difficulty. Many teachers are content with calling staccato a 'stroke of the glottis,' and staccato is this, to be sure. But 'stroke of the glottis' is, psychologically speaking, a very poor definition. In the first place, it calls a singer's attention to his throat and to his pitch mechanism, over which he has no direct control, thus only making him unduly sensitive. In the second place, the phrase, 'stroke of the glottis' has deteriorated, since the days of Garcia, into meaning an undesirable effort on the part

of the singer—a pushing or forcing in his attack.

Let us then, look for another definition of staccato. Grove's Musical Dictionary says staccato is 'an impulse from the throat on an open vowel sound, instantly checked.' As a definition this is descriptive and complete; but for directions to the singer it might be well to emphasize the importance of placing most of the stress of action on the vowel sound. The singer should give his full attention to the singing of the *vowel sound*. This he must sing short, which will, of course, make the pitch sound short.

The difficulty with most singers in their staccato is that while doing it they cease to be singers and become instrumentalists. They attempt to control the vocal chords in the throat just as a violinist picks at his violin strings for sounds. And 'attempt' is all the singer is able to do, for he has no direct control over his pitch mechanism.

However well a singer has learned that in ordinary singing he must look to his words and to the vowels and consonants in his words, without undue attention to pitch; just as when he talks he is not unduly conscious of pitch; when singing staccato the knowledge does not seem to stand by him. This is unfortunate for he needs it as much as ever.

To sing staccato successfully, the singer must give his attention to the purity of the vowel sound. The staccato note consists, like any other note, of vowel plus resonance on pitch. The vowel is the important thing always, in singing staccato.

Teaching the Messa Di Voce

By Charles Tamme

FEW public singers attempt the *messa di voce*. For this reason many vocal teachers argue, and not without some justice on their side, that it is poor policy to discourage pupils by insisting on the accomplishment of this very difficult bit of vocal technic. The public does not demand it, they argue, otherwise they would not support singers who do not even make an attempt in this direction. And vocal students argue much the same way.

The *messa di voce* is a combination of *crescendo* and *diminuendo*, usually indicated for application to a single note, but it can be used with great effectiveness throughout an entire phrase. In fact, in its broader sense, it is used from the beginning to the end of songs—in certain types especially.

Now the value of the *messa di voce* does not end with its direct application to the singing of songs—the producing often of art from out of a chaos of mere notes—important as this may be. The *messa di voce* is the finest exercise in the whole gamut of vocal technic for developing direct control of the breath.

All the breathing exercises in the world will never accomplish for breath control what five minutes a day of the *messa di voce* will do. Indeed, it is very doubtful whether breathing exercises by themselves are not a waste of time, anyhow, as far as singing is concerned certainly they will never bring about a *messa di voce*.

If the *messa di voce* is taught properly, from the very beginning, the teaching as well as the learning will become very much less difficult than it usually is. But there never must be an attempt to teach *messa di voce* until the pupil has learned how to maintain a true vowel sound and a continued flow of resonance. This groundwork is an essential preparation for taking up the *messa di voce*; without it, the usual result is that the throat becomes rigid in its effort, and the pupil cannot be blamed for giving up in despair in a short time, for the rigidity blocks further progress in working out details. The teacher may still

Begin practicing staccato on *Ah*, using the five note scale. Do it lightly and slowly at first; do it softly on the low notes with a gently increased energy and a crescendo when ascending. Be sure to maintain the true vowel sound throughout the entire scale. Take a breath after each note through the mouth which you must be careful to keep wide open; the amount of breath has got to be nicely adjusted for there is danger of taking too much breath, thus making the notes rigid, heavy and breathy. Too little breath, on the other hand, will not give sufficient impetus and energy to your notes.

The point about singing staccato is to sing the notes short, of course; but you must never get so interested in getting the notes short as to forget to sing a pure, round vowel sound on every note, with its full share of resonance, just as you do when singing legato. Indeed, a beautiful quality is the all-important factor of every note, whether legato or staccato; the shortness of the staccato being, after all, merely a negative characteristic.

Practice staccato very slowly at first, gradually increasing in speed and smoothness so that the staccato scales are executed as freely and as easily as the legato ones.

Staccato should first be practiced on *Ah*, and when it is sung easily on this one, it should be practiced on all the other vowels.

The beginner as well as the advanced artist does well to practice staccato. While it is not too difficult for the beginner, staccato has never been beneath the efforts of the greatest of singers.

insist on requiring his pupil to practice for the accomplishment of the *messa di voce*, but he, too, will ultimately give up in despair, for there can be no progress or improvement until the pupil has mastered the important groundwork. There is no question but that the breath plays a very important part in the singing of this grace; and the efficiency of the part it plays depends upon the manner in which the breath is inhaled and also upon the breath capacity. More consideration should be given to the manner of inhalation than to the manner of exhalation. The abdominal walls should be well expanded after the breath intake from the downward push of the diaphragm. If there is plenty of time, the air may be inhaled through the nostrils, but it is usually taken to better advantage in large quantities through the mouth. Exhalation will take care of itself, for it is best controlled by the act of singing and one should not attempt direct control of it. This is true with all singing, but it is the *messa di voce* which most rapidly develops the control of the exhaled breath.

There are various methods of procedure in teaching the *messa di voce*, the most efficient and successful way is to recommend the pupil's starting with *forte* and diminishing to *piano*. This is really a study of the *diminuendo*. When this can be accomplished on every note within the pupil's range, with a fair amount of smoothness, reverses the order, but as a continuation of the same exercise. That is, start with *forte*, diminish to *piano*, and on the same breath return to *forte*.

Right here, take warning. Never allow the pupil to attempt to execute extreme softness or extreme loudness in the beginning, for the result is sure failure. The extremes can be gained only through patient and constant daily practice. The *messa di voce* grows from day to day, week to week, month to month, year to year. There is nothing spectacular or sudden in its accomplishment like the gaining sometimes, of high notes, or resonant tones or perfect staccato. Therefore it is not



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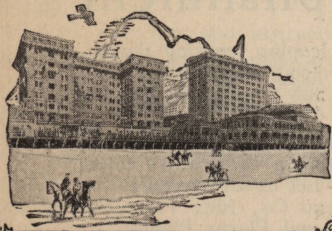
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good policy to push a pupil too strenuously for this accomplishment. Patience will build it up in good time, while the rest of the vocal technic is making progress and the voice is developing. Prescribe five minutes of practice a day, regularly for this study; and give it five or ten minutes' attention at each lesson. Never drive.

After the pupil has thoroughly learned to begin with a *forte*, diminish to *piano*, then *crescendo* back to *forte*, he may change the order. Let him begin with *piano*, *crescendo* to *forte*, and again diminish to *piano*, this being the true *messa di voce*. When he has gained perfect control from *piano* to *forte*, and back to *piano* again, he is ready for the extremes.

Throughout his practicing, have the pupil to be sure he is giving his attention to the starting of every tone in resonance and ending it in resonance. The timbre of the voice, in other words, should remain the same throughout a *messa di voce*. Color should never be allowed to overburden the

vowels; the vowels themselves should infallibly predominate. Indeed, *messa di voce* is never pleasant or desirable unless the vowel sound is well understood.

As a part of vocal technic, and even if it is never attempted in public, the *messa di voce* is indispensable, as we have seen. Left out of songs where its use is indicated, there is a great void which cannot be filled by substitution. Its effect is to be seen in the light and shade of singing. It assists in the use of nuance and the many subtle changes which bespeak the true artist. What magnitude of love, what poignance of grief, what height and depth of all the emotions can be expressed by its tasteful and the masterful use!

Insist, then, upon your pupils learning this important part of vocal technic—gently, gradually, if necessary, and yet with a determination that admits of no failure. Once having mastered it, every singer is eternally grateful.

The Real Delilah of Saint-Saëns

In a book of *Outspoken Essays on Music*, Camille Saint-Saëns included some "Observations of a Friend of Animals," in which he describes a little lady-dog of his who was named after the heroine of his best known opera, *Sampson and Delilah*: "May I be allowed to say a few words about Delilah, a black griffon with dark blue eyes which for ten years has been the delightful companion of my solitary old age"

He tells some charming stories of this animal whose "greatest pleasure was to leap on to a table; she could walk about like a cat and never upset a single one of the fragile ornaments with which it was covered.

"On hearing a piano being played she uttered the most piercing cries. Whether she liked or detested it I do not know, for she came running up as soon as the

music began instead of running away, though she raised such a series of howls that she had to be carried to the other end of the building as speedily as possible. Neither singing nor the playing of other instruments ever excited her to the same degree.

"On the other hand, I once knew a dog which adored the piano; as soon as the music began he would come up and crouch beneath the pedals: a matter troublesome enough for the player. To rid oneself of him, all that was necessary was to play Chopin's music. Before eight bars had been played he had left the room, with dejected ears and his tail between his legs. However often the experiment was tried, the result was always the same. Delilah knew the sound of the Eifel Tower gun. When it boomed forth she would make her way to the kitchen for lunch."

When Handel Went Blind

EVERY one knows that Handel, like Bach, lost his sight toward the end; but few know that his last moments of vision were spent upon one of the noblest of his works. Thus graphically Romaine Rolland describes the event in his new book of essays, *A Musical Tour*: "But nothing approaches in moral grandeur the chorus that closes the second act of *Jephtha*. Nothing enables us better than the story of this composition to gain an insight into Handel's heroic faith.

"When he began to write it, on the 21st of January, 1751, he was in perfect health despite his sixty-six years. He composed the first act in twelve days, working without intermission. There is no trace of care to be found in it. Never had his mind been freer; it was almost indifferent to the subject under treatment. In the course of the second act his sight became suddenly clouded. The writing, so clear at the beginning, is now confused and tremulous. The music, too, assumes a mournful character. He had just begun the final chorus of Act 2; *How Mysterious, O Lord, Are Thy Ways!* Hardly had he written the initial movement, a largo with pathetic modulations, when he was forced to stop. He has noted at the foot of the page:

"Have got so far, Wednesday, 13th of

February. Prevented from contg. because of my left eye."

"He breaks off for ten days. On the eleventh he writes on his ms.: 'The 23rd of February, am a little better. Resumed work.'

"And he sets to music these words which contain a tragic allusion to his own misfortune:

"Our joy is lost in grief...as day is lost in night."

"Laboriously, in five days' time—five days!—and formerly he could have written a whole act in that time—he struggled on to the end of this sombre chorus, which illumines, in the darkness that envelops him, one of the grandest affirmations of faith in time of suffering. On emerging from these gloomy and tormented passages, a few voices (tenor and bass) in unison murmur very softly

"All that is...."

"For a moment they hesitate, seeming to take breath, and then all the voices together affirm with unshakable conviction that all that is

"...is good."

"The heroism of Handel and his fearless music, which breathes of courage, of faith, is summed up in the cry of this dying Hercules."

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When Music Publishing Was a Monopoly

By Will H. Mayes

WHILE the Company of Stationers was granted a charter on May 4th, 1556, giving them the exclusive privilege to exercise "the art or mystery of printing or stamping any book or anything to be sold" in England of that character, it is evident that the Crown did not have in mind the printing of music when that charter was granted, for on January 22d, 1574, a monopoly of music printing was granted to Thomas Tallis and William Birde for the period of twenty-one years. Tallis and Birde were members of the stationers' company, and this privilege was evidently granted them as a special favor on the part of Queen Elizabeth. An excerpt from the grant is here given, showing the extensive privileges enjoyed by the first music printers of England of whom we have any record.

"Elisabeth by the grace of God, queene of Englande, Fraunce, and Ireland, defender of the faith, &c. To all printers, bokefellers, and other officers, minifters, and subjects, greting. Know ye, that we for the especiall effectiō, and good will, that we haue and beare to the science of Mufick, and for the aduancement thereof, by our letters patents, dated the XXII of January, in the XVII yere of our raigne, haue graunted full priuiledge and licence vnto our welbeloued feruantes, Thomas Tallis, and William Birde, gent. of our chappell, and to the ouerlyuer of them, and to the assignes of them, and of the furuiuer

of them, for XXI yeares next enfuing, to imprint any, and fo many, as they will, of fet fonge, or fonges in partes, either in Englifh, Latine, French, Italian, or other tangles, that may ferue for muficke, either in churche or chamber, or otherwise to be either plaid, or foonge. And that they may rule, and caufe to be ruled, by impreflion any paper to ferue for printing, or pricking, of any fonge or fonges, and may fell and vtter any printed bokes, or papers of any fonge, or fonges, or any bookes, or quieres of fuch ruled paper imprinted. Alfo we ftraightly by the fame forbid all printers, bookefellers, fubiects, and ftrangers, other then as is aforefaid, to do any the premiffes, or to bring, or caufe to be brought, of any forren realmes into any our dominions, any fonge, or fonges, made and printed in any forren cuntry, to fell, or put to fale, vpon paine of our high difpleafure; and the offender in any of the premiffes, for euery time to forfeit to vs, our heires, and fuccelfors, fortie fhillings, and to the faid Thomas Tallis, and William Birde, or to their assignes, and to the assignes of the furuiuer of them, all, and euery the faid bokes, papers, fonge, or fonges. We haue alfo by the fame willed and commaunded our printers, maifters, and wardens of the mifterie of ftacioners, to affitt the faid Thomas Tallis, and William Birde, and their assignes, for the dewe executing of the premiffes."

Woman Who Inspired "Silver Threads" Dies in Poverty

HARRIET DANKS died in poverty on March 19, in a rooming house in Brooklyn. She was the widow of Hart Pease Danks, who, in 1874, composed "Silver Threads Among the Gold," to the poem by Eben E. Rexford. Contrary to the optimistic note of the song, soon after its composition the composer and his wife quarreled and separated, and Danks died alone in Philadelphia in 1903. By his will his widow was entitled to only one-third of his estate, consisting mainly of the royalties on more than a thousand songs;

but, feeling that the whole of it should have been left to her, she became estranged from her children. The quarrel descended to the second generation, and Gertrude Danks, bringing suit against her brother, Albert Danks, for an accounting of the royalties, caused his arrest at the cemetery gate as he was coming from his mother's funeral. Thus the song, which is redolent of contentment and love, has been the cause of sorrow and strife to all those related to the composer.

Music in Post-War Germany

DESCRIBING conditions in the Germany of to-day for readers of *The Atlantic Monthly*, Elsa Simm reminds us of the extreme poverty of the professional classes who formerly were the main support of musical and operatic ventures.

"Concerts and theaters have become very rare treats," she says. "Prices are a thousand-fold higher, but sometimes you cannot resist buying a ticket to a beloved opera, and you remodel your 1914 evening dress, but little worn, and go early. Around you are handsome dresses and jewels. Can this be poor Germany? Soon you discover that the smart girls with bushy bobbed hair are Americans. You hear Swedish and Dutch in the

boxes, and there are several Italians in gay attire. But here also are Germans, richly dressed and unfamiliar to you. Between the acts you walk through the foyer looking for friends. At last someone approaches whom you surely know. It is—yes, surely it is the coal dealer's wife in this elegant dress; when you last courted her for a little coal she wore a woolen shawl.

"You look in vain for Herr A, the painter who, in the old days, never missed one of Mozart's operas. He and his wife have disappeared. The wave lifts one and swallows another. Writers, doctors, painters and musicians slave somewhere in the dark for their existence."

A Hint on Using the Metronome

By N. G. Abbott

SOME students so dislike to use the metronome that they simply do not use it. Thus they deprive themselves of an opportunity to do some real, earnest study that makes for advancement.

I have found that by placing the objectionable machine on the floor at my feet I am not distracted by the motion of the arm of the metronome and am not tempted to look at the instrument. This, though of seeming unimportance, has, in actual prac-

tice, helped me a great deal. In using the metronome I first determine the tempo at which I wish to practice the piece and set the metronome accordingly. Then I place it on the floor and, looking at the music, count with the metronome until I have the rhythm securely in my mind. When I do begin to play I usually find that I have adjusted myself to the metronome and do not have any cause to wish that the metronome would adjust itself to me.

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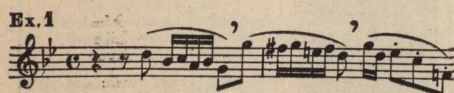
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THE most important fundamental in organ-playing is a pure legato touch for both manuals and pedals. Lest some of our friends raise their hands in horror at this statement, let us hasten to say that organ touch is by no means limited to the pure legato; but this is the important foundation on which organ touch is based, and is used more consistently than any of the other touches. Uninteresting, dull and dreary indeed, would be the organ-playing limited to pure legato; but that does not detract from its importance, and its frequent use serves to make touches such as Non-Legato, Staccato, Brillante, and Marcato the more effective by contrast. In the pure legato touch attack and release are of equal importance, as the attack of the note to be played must come at the instant of the release of the note being played. All other organ touches are governed by release, the quality of the touch being decided by the amount of cessation of tone between the released note and the note attacked. According to Dr. A. Eaglefield Hull in "Organ-playing—Its Technique and Expression" (Chapter III on "Touch"), Bach is said to have played with seven or eight different touches. The use of different touches is not only desirable, but also very important. Legato touch, however, is most important, as it is the foundation on which to build artistic organ-playing.

The student who has the opportunity of studying under a reputable teacher will be guided in the accomplishment of this important principle. For the student who lacks this opportunity, we suggest the playing of scale passages—as well as of more extended intervals—at a slow tempo, listening carefully for the cessation of one tone at exactly the instant the succeeding tone is heard. A decisive action of the finger should be used avoiding any suggestion of sluggishness.

As an illustration of the effectiveness of a mixture of legato and detached notes, we quote from the subject of the *Great G Minor Fugue* of Bach.



The reader may here observe the similarity in the first, second and fourth groups of notes, each of these groups being played legato; while the third group, different in content, affords an opportunity to use a detached touch for the leaping notes, where its use is most effective as a rule. Some players may prefer to play the subject of this Fugue non-legato—with the slightest possible detachment of notes, but the decided detaching of the leaping notes would still be effective.

Independence

A second fundamental in good organ-playing is independence between the two hands, and between the hands and feet. The independence between the two hands may, of course, be acquired at the piano, though it will be of some advantage to practice exercises for two hands, played on separate manuals. Independence between hands and feet may be acquired by playing exercises for left hand and feet, and right hand and feet (such as appear in "The Organ" by Stainer), followed by a liberal use of Trios for two manuals and pedals, such as those appearing in the Stainer work already mentioned; in "Master Studies for the Organ," Carl; the "Trios" by Albrechtsberger, and the "Sonata Trios" by Bach.

Pedal Technic

A third fundamental required in organ-playing is adequate Pedal Technic. A well known Philadelphia pianist and

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Edited for November by HENRY S. FRY
Former President of the National Association of Organists

Some Fundamentals in Organ Playing

By H. S. Fry

teacher has stated that three elements are necessary in good piano-playing:

- (1) Technic
- (2) Technic
- (3) Technic.

This important feature is necessary in organ-playing as well; and this article is based on the supposition that the student has already acquired key-board dexterity at the piano; as it is absolutely essential that the student whose goal is fine organ-playing should have a fine, clear-cut keyboard technic. This must be augmented by a corresponding pedal technic, which may be acquired by avoiding all rigidity, and the practice of such exercises as those included in Nillson's "Pedal Studies." The writer feels that the use of heel and toe pedalling should not be overdone in passages requiring brilliant pedal-playing—the use of alternate toes, producing perhaps a more crisp, clean-cut effect. The alternate use of toes, however, can also be overdone, evidence of which, in the writer's opinion, sometimes occurs in the compositions of one of the well-known Organ Composers in America—in his pedal indications. Phrasing in the parts written for the pedals must not be overlooked. The latter has been perhaps, a common fault in the past.

Tone Color

A fourth requirement for good organ-playing is a thorough working knowledge of the quality of the various stops, and a keen

sense of tone color. Here lies an opportunity for experiment. Organs differ greatly in quality and balance of tone, and a registration that is excellent on one instrument may not be satisfactory on another; so that each instrument must be studied and suitable registration evolved. This includes the ability to registrate effectively on a two manual organ composition written and registrated for three or four manuals. It will not be sufficient to rely on the use of the Great Organ as a substitute for the Choir Organ. It often may be necessary to transfer the indicated Swell Organ part to the Great, using the Swell Organ as a substitute for the Choir Organ. As an illustration we will refer to the beautiful Tone Piece "Night" by Cyril Jenkins. The first four measures are allotted to the Swell Organ—the next two to the Choir Lieblich Gedackt 8'. As most two-manual organs do not include an 8' Gedackt in the Great Organ, and in many cases the Great Organ is not enclosed in a swell box, it would be advisable to play the Choir Organ passage on the Swell Organ, making the necessary change in registration to the 8' Stopped Diapason, changing again for the next four measures which are assigned again to the Swell Organ. The next two measures should be played on the Swell Organ Stopped Diapason as before, and so on. In this way the Swell Organ is used instead of Swell and Choir, by simply changing the registration. The little

"Dialogue" between Swell Organ and Choir Organ on the last page of this composition may be treated in a similar manner.

While it is desirable to have variety in registration, changes should not be made simply for the sake of changing. Too many changes produce a feeling of unrest, and frequently are not justified. As an instance, in playing the well-known *Air for G String* by Bach, it is not good taste after playing one section on a registration suggesting string quality for the solo, to change to Clarinet, English Horn or some other quality for the second section. The composition was originally written as a "string" solo; and if any change in registration is made, it must simply amplify or modify the original color, not change it. A change in color would not be in keeping with the character of the composition. This, of course, does not apply to all compositions. For instance—in the charming "Grandmother's Minuet" (piano) by Grieg, which adapts itself beautifully to the modern organ—at the *Con Moto* section the first two measures may be played on a "string" combination, followed by the next two measures on a "flute" combination, though the piano copy does not indicate a change of color. This antiphonal effect may be continued throughout the section, though not always in two measure phrases.



In this instance we are not attempting to suggest the instrument for which the composition was originally written (as in the case of *Air for G String*) but rather we are "orchestrating" the number for the organ.

Great care must be taken in the changing of stops so that the flow of the rhythm may not be interrupted. Frequently the change may be made, during a rest for hand or foot, at a point in advance of the place where the change appears, provided the department of the organ where the change is to be made is not being used. Opportunities thus presented should be used and the registration practiced as part of the composition.

Phrasing

A fifth and very important requirement for good organ playing is Phrasing. This important feature is neglected perhaps more than any other. Much of the organ playing in past years has been deadly dull and uninteresting, because of lack of rhythm, phrasing and similar features. The writer recalls once hearing the remark that a certain organist phrased "when he changed manuals" and "when he gets off the bench." There has been much improvement in this direction recently, and no doubt much of the credit must go to the "movie" organists of the better type, who have imparted to their playing a pronounced sense of rhythm. A constantly moving mass of tone, without break, without undulation, and without nuance, soon becomes tiresome, and the student should endeavor to avoid this condition. Various means may be employed to bring about a more interesting interpretation. This may be done by a cessation of tone (similar to a singer taking a breath); by a slight *tenuto* on a note to be accented; by an *accelerando* with its compensating *ritardando*; by *crescendo* and *diminuendo*; by the introduction of detached notes in passages of a contrapuntal nature; and by accents produced by the shortening of the note or chord preceding the note or chord to be accented.

In the use of the *tenuto*—dwelling on a note to be accented—care must be taken



MR. HENRY S. FRY

At the Console of His Organ at St. Clement's Church, Philadelphia

that the holding of the note is very slight and the effect that of a natural accent, without the feeling of an interruption of the flow of the passage. The *accelerando* with its compensating *ritardando* is perhaps best illustrated by the pendulum of the clock which has its *accelerando* during its downward progress, and its *ritardando* on its upward progress to a new starting point, which precedes a new *accelerando*, and so on.

Organ Specifications

While not absolutely essential to good organ playing, a knowledge of organ specifications, mechanics and structural features of the instrument is of much value. If a contract for a new instrument is to be given the organist should be able to examine the specifications, not only to see that the suggested steps are the most desirable for an instrument of the intended capacity, but also that the specifications are not misunderstood by those who have the placing of the contract. It is not difficult for a builder to take advantage of the lack of knowledge on the part of the average layman on matters pertaining to the organ, and in many cases this is true also of organists who are not familiar with the subject.

Modern organ-building, unfortunately, has developed to too great an extent a system of "borrowing" or "duplexing" stops; i. e., making one set of pipes do the work for two or more stops. A certain amount of this is desirable under some conditions; but the purchaser should know just what he is securing for the money expended. A perhaps common but questionable practice is when the builder, for instance, inserts in his specifications a Clarabella, 73 pipes on the Swell Organ, and a Melodia or Concert Flute, 73 notes on the Great Organ, using the same set of pipes for both stops, though giving them different names. The writer recalls an instance some years ago, where in a theatre organ, a Quintaton, 16-foot on the manuals, was used as a Bourdon 16-foot on the pedal. The distinctive feature of the Quintaton (the prominently developed twelfth) is a distressing fault if present in a Bourdon, and such use serves as an illustration of the abuse of the borrowing

or duplex idea—desirable though it may be in many instances.

Another unfortunate tendency in modern organ-building is that of a pedal organ derived largely from manual stops. The practice of borrowing for the pedal organ has economic advantages; but its use should be limited to the point where it does not affect the adequacy of the pedal department. The borrowing of a Swell soft 16-foot Bourdon, or a swell soft 16-foot reed or string for the pedal is not objectionable; but when a large organ is constructed with a pedal department of perhaps only forty-four actual pipes, the economic principle is being carried out to the detriment of the effectiveness of the instrument. The writer recently was invited to play at a service of the American Guild of Organists, in a church where there is a fine instrument. Although there were only about eight stops in the Pedal Organ it consisted of eight *real* stops, and what a glorious pedal tone!

Knowledge of specifications and general organ construction will enable the organist to guard those who have the placing of contracts against pitfalls of the kind named, provided, of course, the latter are wise enough to consult the former.

Organ Literature

The organist who does not have the advantage of instruction by an experienced teacher can secure much information and knowledge and may keep in touch with matters pertaining to the organ by taking advantage of the excellent literature—magazines, books and pamphlets that are published. For those who may not be familiar with this literature we might suggest, in addition to THE ETUDE, with its Organ Department, such organ magazines as *The Diapason*, *The American Organist* and *The New Music Review*. In the book line we would suggest:

Organ Playing—Its Technique and Expression A. Eaglefield Hull
The Organ and Its Position in Musical Art H. Heathcote Statham
Organ Stops and Their Artistic Registration Geo. Ashdown Audsley
Bach, the Organist, and His Works Pirro
The Organ Works of Bach Harvey Grace
The Organ in France Wallace Goodrich

Pulpit and Choir

From an Address by Herbert J. Tily, Mus. Doc.

Dr. Tily is one of the foremost men in the Department Store business in America. For years he has been the general manager of the Strawbridge & Clothier Store in Philadelphia. During this time his activities in music have been of such a very valuable nature that they put to shame those of many professional musicians. He has written much choral music; he has conducted big choruses, as well as conducting performances of light opera. He has been president

I AM going to assume as true that which I believe is true—that as a class, organists possess high intelligence and full sympathy with the devotional function of religious music. Further, it is true that the standards of church music have greatly improved during the last few years, but also that there remain special musical problems in many churches that await solution. I am going to build on these acknowledged and accepted facts some suggestions for you and for those to whom you minister. I suggest first, that you devote more time to a sympathetic, careful study of the real needs of the people you elect to serve through the medium of your art. I think you will agree that these needs are not the same in every parish.

The Type of Choir

If in any church the devotional needs of its congregation seem to be adequately and ideally served by the singing of a fine quartet of real artists, then, fortunate indeed, from the standpoint of the labor and

of the Philadelphia Music League which last year presented what was probably the most gorgeous musical pageant ever given in America. His degree of Doctor of Music comes from Villa Nova College. For many years he has been organist of St. John's Protestant Episcopal Church at Cynwyd, Pa. The following is part of an address delivered at a convention of the National Association of Organists. Editor of THE ETUDE.]

thought involved in preparation for the services, is the organist who presides over this type of choral organization. Perchance, though, such an organist has a vision of finer, broader, more far-reaching work to be done through other means. I venture to express the hope that there is no one present who would not feel a noble discontent under such circumstances, no matter how satisfied clergyman, choir, and congregation might be.

I do not wish to appear as opposed to the employment of the very best talent; on the contrary, I *plead*, the church should and must have the best services of the best artists. Nothing less is *right*; any other attitude toward the supreme importance, dignity and sacredness of public worship is inconsistent with every teaching of the church itself. As a matter of fact it is the all-too-prevalent belief, that something less than the best possible is acceptable to God and man that makes your work as an association necessary and timely, and this humble essay of mine worth while.

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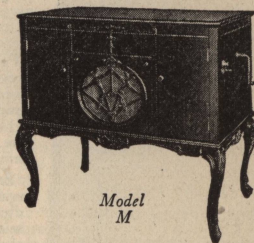
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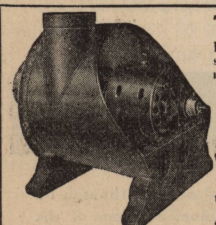
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The Church a Musical Center

So please do not think I purpose advocating the discontinuance of anything that is so excellent as the participation of our finest vocalists in our services. Rather would I arouse in your minds, and better still, in the minds of congregations and clergy, this great question: is it fair to you and is it for the best interests of society to limit the employment of your talents? Should not the organist of every church be encouraged and supported to the end that he may devote his entire time to making the church a great musical center in the community in which it is placed? Rather than being with your little group of artists, superlatively fine though they may be, just a kind of artist impresario employed to give a few sacred concerts weekly, should you not better be a managing musical director of a great religious community, your chief work the preparation of that community for personal participation musically in the most exquisite, the most spiritual, the most soul-satisfying service it is possible for finite man to render to an infinite God? In doing this work with this great end in view you will establish a cultural influence in your community that must bring with it many collateral blessings.

Is this too generally stated or must I tell you in greater detail what I have in mind? I am sure you feel with me that one of the greatest helps to finer living is the ability to find self-expression through the medium of one of the arts, and that the easiest of rapid achievement is through the art of singing. Especially is this true of choral singing. If you, then, in preparing your community for musical participation in divine worship, form as collateral aids to this great end sight-singing classes, choral societies, a fine chorus choir and classes for individual vocal instruction; if you aim to develop congregational singing; if you give educational concerts and popular, easily understood talks on musical subjects; if you co-operate with the public schools in matters musical; if you influence your community to have in every home a library of part song to the end that choral singing may become a popular social diversion (thus happily displacing some of the unwholesome banal social diversions of our times); if you popularize in proper ways organ and choral recitals; if you are always cheerfully co-operative in any community movement of musical significance; you not only achieve your great aim, the elevation to greater beauty of the musical worship of your church, but you become social workers of great power.

A Challenge to Organists

Pray don't protest that this is too big a program. I know you as a class, better. I believe, also, that no group of workers can do this great musical work more efficiently than organists, and what is perhaps more to the point, no musicians have so great an opportunity. The many thousands of churches in America are just so many thousands of community centers pledged and consecrated to the highest spiritual and social uplift of our teeming millions. Each is directed by a man of God whose life is consecrated and devoted to ministering to humanity's deepest needs, and both are supported by millions of believers who know that man's duty to God cannot be fulfilled unless one fulfills also one's duty to man. Is it not the vineyard in which to work for the great end I have outlined, and are you not the workers to whom the call to labor comes with the most profound insistence?

I am fully aware of the fact that some of you could justly protest that the program I have outlined could not be carried out in all its details in every church, nor would it be possible of accomplishment by every organist, but I am speaking for you and to you as a class. As an association, your work should aim to be as comprehensive as I have suggested. Each one of you, however, can have the comforting assurance that if the

biggest things are not possible of achievement in your church, yet each can be made a center for such activities as can be accomplished. Each church, small and large, is a center of some community life, and each has a congregation to be uplifted and edified by the music best adapted to its understanding.

And this suggests that I say just the briefest and, withal, most humble word to you as to a second type of careful, sympathetic study of the real needs of the people you serve. Unless church music really leads to devotion, really uplifts, it fails utterly to fulfill its high mission. No matter how fundamentally good, how soundly artistic a composition may be, it's the subjective reaction and not the objective fact that is supremely important in determining its value as spiritual food. The tune "Bethany" may irritate you so that you are quite the reverse of being incited to devotion, if you are forced to listen to it or play it too frequently, and yet beside you some good soul in tears finds in it an emotional significance that justifies its being rendered. On the other hand some fine masterpiece thrills you to your inmost being and leaves your neighbor cold and disappointed. When the disparity of effect is confined to a few individuals in a congregation it is negligible, but when, with few exceptions, they feel alike about a composition it is a fact to be reckoned with.

Each of you, if you are conscientiously desirous of making your church work a means to an end, must be willing to compromise with your ideals as to the means to be employed, if a rigid insistence on your ideals jeopardizes the full achievement of the end needed and desired. That end, of course, is worship in spirit and in truth. Your great task is to find out, each of you in your several churches, when the highest requirements of art must be subordinated to the fundamental needs of the worshipers.

Your playing, your singing, must be *understandably* devout to your particular congregation.

Knowing Our Minor Neighbors

By Jennie C. Kern

WHEN teachers have trouble in getting pupils to remember the different forms of the Minor Scales, the following plan may be used with good results:

Let the pupil consider himself as the Major Scale. Mr. Parallel Minor lives in the same house with him, comes out of the same door, but does not look anything like him, because Mr. Parallel has a different key signature (three flats more or three sharps less).

The relative Minor brothers live a minor third below Mr. Major, but look exactly like him, having the same key signature. Mr. Harmonic Minor has his seventh tones sharpened (raised one-half step) both ascending and descending. Mr. Melodic Minor has his sixth and seventh tones sharpened ascending and none of them descending. Mr. Mixed Minor ascends like his brother Melodic and descends like his brother Harmonic.

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"The Place of the Voluntary," by E. A. H. Crawshaw, which appeared in the September issue of *The Etude*, was reprinted from "The Choir," of London, England, to which journal we had in mind to give full credit, but by some oversight this was omitted in the making up of pages.

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Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Double-flats

Q. In what keys can there be double flats (bb)?—B. C., Buffalo, N. Y.

A. In B \flat major, and in G \flat minor, both being keys which are not used.

Nomenclature of Women's and Men's Voices.

Q. a. Which is a man's highest voice and which a woman's lowest? b. Which is a man's lowest voice and which a woman's highest?—Cora B., Pasadena, Calif.

A. a. The highest voice in men is the counter-tenor; the lowest is the heavy bass (basso-profundo). b. The lowest voice in women is the contralto; the highest is the soprano.

Definitions of Consonance and Dissonance.

Q. What is a consonance? What is a dissonance?—Puzzled, Cincinnati, O.

A. Two different notes which give to the ear the impression of a single sound, by reason of harmonious effect produced, form a consonance. Two different notes which give to the ear the impression of two perfectly distinct sounds, by reason of the discordant effect produced, form a dissonance.

Diatonic versus Chromatic.

Q. Please explain the difference between Diatonic and Chromatic.—Marion, Los Angeles, Calif.

A. The diatonic scale is formed by a conjunct succession of tones and half-tones, proceeding according to convention; while the chromatic scale is a conjunct succession of half-tones.

Classification of Movements.

Q. Would you kindly define the different kinds of movements. There seems to be so much confusion in some of the meanings or interpretations, such as andantino, allegretto, moderato, and so forth.—X., New Jersey.

A. Very quick movements: prestissimo, allegro vivace.

Quick movements: presto, allegro, vivo.

Moderate movements: moderato, allegretto, andantino.

Slow movements: andante, lento, larghetto.

Very slow movements: largo, grave, adagio.

Antiquity of the Cornet: its Ancient name.

Q. Is the cornet a very ancient instrument? Is it not, rather, a comparatively modern invention to displace the trumpet? Brass, Baltimore, Md.

A. The cornet is a very ancient instrument, but not the cornet as it is now known. It was made of wood, usually covered with leather—some were of horn—its mouthpiece was of ivory or hard wood and its tube had six holes for the fingers, with two underneath for the thumbs. Its date is unknown, but mention of it is found in a Psalter of the year A. D. 1000; and the Harleian manuscript gives a list of Henry VIII's musical instruments from which we learn that the cornet was known by the name of gitterone: "xliij gitterone pipes of woodde in a bagge of leather they are cauled Cornettes." The metal cornet, or cornet-à-pistons, as we now know it, is very modern and dates from about the year 1825. It was never intended to be a rival to the trumpet. Its tone is much coarser and less musical. The great classical and symphonic composers have not included it in their orchestras.

The Diminished Seventh Chord.

A question was asked in these columns recently about the Diminished Seventh Chord and a concise definition was requested. In reply we stated: "The best definition is that it is the first inversion of the dominant 'minor ninth with the root omitted.' It consists of three super-imposed minor thirds." Now comes a correspondent who seems to object to that reply, who says, 'there is only one minor element in the chord,' who gets his metaphors badly mixed by talking about 'mama,' 'cook and cherry pie,' 'squash' and so forth, and evidently seeks to know any authority for the above definition. In conclusion he confesses that he needs 'clarification.' Here follow a few 'authorities': Sir Charles H. H. Parry, sometime Professor of Music at Oxford University, Doctor of Music, both of Oxford and Cambridge Universities, well-known composer, writer on the Theory and Art of Music, says in the last-named work: 'The complete chord, which is commonly known as that of the 'diminished seventh,' is, properly speaking, an inversion of the chord of the minor ninth.' Sir John Strainer, composer, for sixteen years organist of St. Paul's Cathedral, London (Eng.), also predecessor of C. H. H. Parry as Professor of Music in the University of Oxford, and a well-known writer on Harmony and Theory, says: (treating of the chord of the dominant ninth)

the 'minor ninth, the most important chord in music. In its inversions, the dominant itself, the ground-note, is nearly always omitted. One chord is pre-

eminently adapted to an alteration of notation: it is the chord of the minor ninth. In the inversions of this chord the dominant on which it occurs is almost invariably omitted.' To this statement, many examples are added. Maurice S. Logan, in his excellent work on 'Musicology,' says: 'If the root of the V \flat chord is omitted, it becomes either the vii \flat , or vii \flat chord, according as the 9th is major or minor. As these two chords have no perfect 5th, and on the principle that every fundamental chord should have a perfect 5th, some theorists regard them as V \flat chords with root omitted, thus including them in the general class of dominant harmony.' 'The vii \flat may evidently be regarded as the V \flat chord, with root omitted, of a minor key, thus being classed as dominant harmony.'

Correct Hand-position.

Q. In playing the piano what is the proper position for my hands; should I strike the notes with my finger-nails and turn my hands out towards my little fingers?—W. B., Minneapolis, Minn.

A. The nails should not touch the keys; strike with the cushion of the fingers, all except the thumb, which strikes on the fleshy side near the middle of the thumb-nail; fingers slightly rounded, not flat; let the hands be turned in slightly towards the thumbs.

A "quantum suff." of divers questions.

Q. 1. Are men's and women's voices produced and trained in a similar way? A. Yes; to a certain extent. A precise knowledge of the male voice is indispensable in order to know how to train the covered voice and the head tones (not falsetto). See answer to "C. E. M." in this number. 2. Can one learn to beat time for a choir alone? A. Yes; consult "Choir and Chorus Conducting," by Wodell. 3. Would you send me a list of songs for beginners, also the names of some pretty quartets for male voices. A. Any good publisher will supply you with a graded list. 4. I have heard that good classical songs should not be taught to beginners; what do you advise? A. By all means begin with good classical songs of the slow, legato order, as soon as the pupil can take song work. 5. How do you pronounce Mana-Zucca, Dvořák? A. Mah-nah Tsoo-kah; Dvor'-zhahk.

The Pedal in 2nd Concerto, op. 22, Saint-Saëns; D minor Toccata, Bach-Taussig.

Q. 1. How should I employ the pedals for the opening of the Andante Costenuto of the 2nd Concerto, Saint-Saëns? 2. Kindly tell me how to count this passage of the D minor Toccata, Bach-Taussig. Do the first G's come together?—Old Reader, San Francisco, Calif.

A. 1. Take the sustaining pedal on each of the three low G's (octaves), holding the pedal down from one G to the next, holding it the third time to the descending minor scale passage in sixths. Better still: if your piano possesses a third pedal, sustaining only the low bass note, use it in the same way.



2. The first G's come together. Practice slowly, counting eight notes to the measure and giving a slight accent to the beat (that is, to the first note of each triplet in right-hand). Practice each hand separately, gradually accelerating the pace until the

"presto" speed be attained, counting 4 to the measure and playing smoothly throughout; the slight accent will now be on the

thus marking the descending passage from G to E through the three measures. The left-hand, also practiced slowly and separately, gets its slight accent on the first note of each slur (this completes the right-hand triplet), the second note of the slur is simultaneous with the first note of the right-hand triplet, thus descending in octaves with the right hand. When sufficiently proficient, play both hands together, absolutely smoothly but with the characteristic 1 (strong)-2 (weak), 1-2, 1-2, 1-2 of the bass. This is a good occasion to apply the Biblical recommendation: "Let not thy left hand know what thy right hand doeth."

I Have Found Out How to Get Rid of Superfluous Hair At Once

Here's the Secret

I had become utterly discouraged with a heavy growth of hair on my face and lip. I tried every way to get rid of it—all the depilatories I had heard of, electrolysis, even a razor. I tried every advertised remedy, but all were disappointments.

I thought it was hopeless until there came to me the simple but truly wonderful discovery which has brought such great relief and joy to me and to other women that it really cannot be expressed in words.

My face is now not only perfectly free from superfluous hair but smooth and soft as a baby's, all by use of the simple method which I will gladly explain to any woman who will write to me.

This amazing method is different from anything you have ever used—not a powder, paste, wax or liquid, not a razor, not electricity. It will remove superfluous hair at once and will make the skin soft, smooth and beautifully attractive. Its use means an adorable appearance. And you face the brightest light—the most brilliant electric lamps—even the glare of sunlight joyously.

With this method, used according to the simple directions I will give you, your trouble with superfluous hair is over permanently. You will never again appear with that ugly growth to disfigure your face.

So overjoyed was I with the results this discovery brought to me that I gave it my own name—Lanzette.

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EXPERIENCED violinists know that a good tone can be produced only with a good bow, regardless of how good the violin may be. It is therefore obvious that a good bow is as essential to the violinist as is the good violin, if not more so. With a reasonably fair instrument and a good bow a good tone can be produced, whereas, with a good violin and a cheap, poorly haired bow, this is an impossibility.

Each individual violinist must determine by experience just what sort of a bow, in regard to length, balance and weight, is best adapted to his own personal playing. For dance and orchestra work where volume is desired, usually a heavy bow is used, while in concert and solo work the lighter bow is more desirable. No rule, however, applies to all players.

There are many causes which tend to make a bow worthless, but the trouble is almost invariably found in the hair, this being either of a poor grade, too much or too little, worn smooth or dirty and greasy. A poor grade of rosin, too much, too little or an uneven spread, will cause trouble.

Under the Microscope

Occasionally we find a bow which has been used for many years without changing of hair. Such a bow cannot be expected to give good results. Under a microscope we find that the hairs are not smooth but rather rough with saw-like teeth, all pointing in one direction on each individual hair. On a well haired bow half of the hairs are reversed so that some of these small teeth point in either direction. It is these little teeth that hold the rosin. With any amount of playing, the teeth soon wear off leaving the hair smooth. It is then time to rehair the bow. This is a simple process and any one can rehair his own bow and soon become an expert at it.

Select the Best Hair

First select the best grade of unbleached bow hair, which you should be able to procure for not more than fifty cents. Never use the cheap bleached hair. If the stick is not worth the best grade of hair it is not worth rehairing. The usual price charged for rehairing a bow is \$1.50. As a bow needs new hair at least once a year, and, for professional players, every two or three months or oftener (your own judgment will tell you), rehairing the bow yourself will make a noticeable saving; and you may always have a bow in excellent condition.

Pound off the wax on the tied end of the hair. Cut the string and reverse half of the hairs so that you are sure all of the little teeth do not point in the same direction. Then with some strong thread wrapped a few times around, tie one end tight, cut the hair off even about one-sixteenth of an inch from the thread and with a match singe the ends. This will cause them to expand and keep them from pulling out of the string. Put a small amount of wax or rosin on the ends and with a match burn it into the hair.

Important Details

You will next place the tied end into the tip of your bow in such a manner that the hair will fold over the block. The block which holds the hair must fit very tightly and should never be glued in. With a fine comb, even out all the hairs, pull them tight and get the desired length (about one-fourth of an inch back of the block in the frog.) Tie these ends with hairs as even in length as possible and treat the same as the other end. Now remove the frog from the bow, slip the ferrule over the hair (it would be impossible to do this after the hair is fastened into the frog), and fasten the hair into the frog in the same manner as it was fastened into the tip, so that the hair will fold back over the block. This block should never be glued in, although you might drop in a small amount of rosin. Care

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

The Bow

By Otto Rindlisbacher

must be taken not to twist the bunch when fastening it into the frog. Now put the frog back on the bow and tighten slightly; put in the slide and place the ferrule. Next you must wet the hairs. This will cause them to stretch to an even length. Tighten the bow. Now push a wedge under the hair (on the side towards the stick) exactly the width of the ferrule and thick enough to be tight. While pushing in the wedge, spread the hairs evenly. Your job is now complete.

New hair should be washed as it is sometimes greasy. This can best be accomplished with common soap and water. A few hours are required to dry the hair perfectly. A bow washed in the evening may be used the following day.

When dry, rub in some powdered rosin held in a piece of cloth. Always use a good clear grade of rosin and rub it a few times the entire length of the bow. With more rosin on some parts of the bow than on others the tone produced will be uneven. Wash the hair every three weeks or oftener, and occasionally wipe off the rosin

which collects on the stick. Always loosen the hair after playing. This leaves the hairs apart so they will not gum together; and it also keeps the stick from becoming straight and dead.

Keep a very little oil on the screw. A piece of tape wrapped a few times around at the frog makes a very good thumb grip.

Never touch the hair with the hands, and always hold the bow at the frog. Oil from the hands soon causes the bow to slip where the rosin will not stick.

Many players have a habit of tightening a bow so much that the stick becomes almost straight, which will, in a short time, ruin a good bow. With good hair a loud tone can be produced with little pressure and it is necessary to tighten the bow only enough to free the hair from the stick. Use rosin lightly but often, for the best results.

When purchasing a new bow, select a straight stick with plenty of bow, made of a good standard bow material. With proper care it will last a lifetime and by being accustomed to its weight and balance you will always "play at your best."

The Young Teacher

By Sid. G. Hedges

THE young violin-teacher has no right to expect an easy time; if he does he will not get it. It is a momentous hour when the young violinist decides that his student days are over and that henceforth he is a professional.

A young man, from a small town, remarked recently:

"I thought it would make a stir when I came back to the old town to teach. They used to be glad enough of my items at local concerts; but not a single person seems to have noticed my arrival, and no one at all has taken any interest in me now that I'm a professional."

This is a rather common experience among newly arrived teachers.

Supposing a new store-keeper stole into a town one Monday morning, quietly opened shop and sat down, waiting. Nothing at all would happen, except that he would get very tired of waiting. But the new store-keeper does not behave like that. For weeks before his arrival great posters flame everywhere with the news of his imminent, momentous opening. The local papers shout the intelligence; and the building destined to be his store is obscured under an array of shrieking notices. He makes most wonderful promises; and on the day of his epoch-making arrival the whole town is astir to see if he can do for them all that he has promised. Whether ultimate success comes depends on his own work, whether or not he is just a bluffer.

Now it is unfortunate that the average musician has little of a business training; for he would better realize at the outset that it is essential for him to be a business man as well as an artist.

He must advertise widely:

"James Newteacher, A. B. C. M., will be able to take pupils in violin playing from January 1."

This is a mere theme, many elaborate and striking variations may be played on it. The town should be flooded with handbills telling how a highly qualified music-teacher is coming, and pointing out the obvious reasons why everyone should take lessons. It is a good plan to repeat this leaflet inundation fairly frequently until a good number of pupils is secured. The point is that no sooner does Mr. Smith think of sending young Jim for lessons than Mr. Newteacher's name springs instantly to mind, as a well-qualified, up-to-date man.

Pupils may often be obtained by personal canvassing. One should call on likely and unlikely houses. One teacher declares that whenever her pupils drop below the minimum number for her requirements, she does a couple of days' canvassing and never fails to get the necessary additions.

One's friends also should all be on the *qui vive*. Thus, with proper preparation some few pupils should already await the young teacher. Incidentally, it is not always wise to make reductions in fees for acquaintances, else one day when pupils are plentiful the time at the cheap rate may be begrudged.

Of course at the end of one or even two years pupils may still be few. It takes a long time for a teaching connection to grow. A reputation is not made in a week; it is formed slowly, but surely, bad or good.

Successful pupils are eventually the finest advertisements for any teacher; and these, of course, do not serve until after several years' tuition. But there are other ways of obtaining publicity for the young violin-

teacher. He may give occasional recitals, if he is capable. A good recital makes a splendid opening for one's teaching career. Solos should certainly be played at local concerts; though it is not good to have one's name too often among a crowd of amateur mediocrities.

The young professional should lead things himself—an orchestra if possible, or a choral society or choir. Little lectures on musical appreciation, history, and kindred topics similarly help to keep one's name and abilities before the public.

Lesson fees must be definitely settled at the beginning; and it is better to start with them too high than too low. An advertised price cannot well be raised; but to make a reduction, if necessary, is easy.

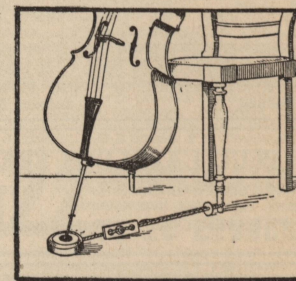
One hour is rather long for a lesson, a half-hour is short; three-quarters is the most satisfactory time when one remembers that both children and grown-ups have to be considered. Usually the new teacher finds that most of his pupils are young men of from sixteen to twenty-six years of age. There is no other type of person to whom the study of the violin seems so attractive.

It is important that the young teacher should have his entire curriculum mapped out from the outset. Usually it will be the course of studies through which he himself has worked. It will begin with a tutor and lead at any rate, into Kreutzer and Rode. These two famous collections may well be preceded by Fiorillo, Mazas and Kayser. The important point is that the teacher should know his complete course thoroughly and should understand from the beginning exactly at what results he is aiming.

Patience, tact, ingenuity are each required for successful music-teaching: patience, to understand and sympathize; tact, to obtain and retain pupils; and ingenuity, to devise methods of making seemingly dull things fresh and interesting.

The young violin-teacher needs to know something of violins, bows, and their fittings; for he will often be called upon to procure outfits or select instruments. If he is unable to fit a bridge, or peg, or tail-gut, or to adjust a soundpost, he will impress his pupils very unfavorably.

Yes, the violin-teacher certainly may have a rough time at first; but, if he be persevering and deserving, success, with its compensations and happiness, will eventually arrive.



A 'Cello Anchor

AN English inventor has just patented a useful device for preventing the sharp end of the 'cello peg (tail-pin) from slipping, or from damaging floors, rugs, and carpets. He calls it the "cello anchor." In describing its use he says: "The loop of the cord is passed around the left leg of the chair, and retained in position by the fibre disc. The length of the cord is adjusted to the requirements of the performer by means of the slide. The adjustment once made is practically permanent. The device can be carried in the pocket or string bag, and weighs only two ounces. For chairs having cross or side bars the spring hook provided can be used to advantage."

"At the present day the tools of violin mastery, of expression, technic, mechanism, are far more necessary than in days gone by."—YSAIE.

Music and Wood

By Robert Kempton Harvey

THE connection between wood and music is evident to anyone who has the least knowledge of the orchestra, the highest form of modern musical organization whose instruments are made of wood. At least half—the bass, the violin and its first cousins, the viola, the 'cello and the string-bass—the entire string quartet. Then there are the wood-winds—the flute and piccolo, the oboe, English horn and bassoon and the clarinet. The percussions include the drums, the marimba and the piano. Finally we have the organ, seldom heard with the orchestra, but acknowledging as peer only the violin.

The First Stringed Instrument

Perhaps the first stringed sound-producing instrument was the bow, "the one-stringed harp that sings of sudden death;" but certainly the first stringed musical instrument was the revanestron, attributed to and named after a king of Ceylon who lived about 5000 B. C. This primitive idea was carried by traders, soldiers, and means only to be guessed at, to Egypt, where it developed into the lyre, a harp-shaped instrument used in the temples in connection with the religious rites. "I am all that is, that was, and that will be; no mortal has lifted my veil," was the creed, and in the faint light of the temples, the lyres echoed a slow, secretive accompaniment.

By various means, in various forms, this idea was carried to Babylon, city of Astar-eth, Greece, Rome, and into the Europe of the Middle Ages. There it became the Anglo-Saxon crwth, the French luth and the Italian viol, until finally in 1459 a German lutanist, having emigrated from Nuremberg to Cremona, a little town of Italy, made the first violin of the form so familiar to us today.

From the obscure beginning, Cremona became the center of violin making. Here labored such men as Maggini, da Salo, Amati and his pupils, Albani, Ruggeri, Guarneri and Stradivari. Here were made the instruments so highly prized today, the Cremona violins.

The violin was made of seventy pieces of wood—seventy pieces fitted together with the greatest care. The back was usually made of maple, pear or sycamore, more generally of the first. The top was of white pine, brought from Switzerland or the Tyrolean Alps. Wood cut from the south side of a trunk grown on the southern edge

of the forest was preferred by the masters, because it matured more evenly. As most of this wood was floated down in the mountain streams, it had to season in the sunlight for at least five years, lest it warp.

The seasoned wood was cut to shape with an axe, for the saw injures and tears the fine wood fibres. Through long experience these masters knew how to shape it. First the wood was sounded with a hammer. If it gave a high tone, the violin was made very curved and round, almost tubby. If the sound was deep and guttural, they made the violin thin and flat. Thus did the shape offset the tone of the wood, and the result was the perfect violin.

Perhaps the most delicate work of all was the ornamentation, the fitting of the purfling which covers the joining of the back and sides and of the belly and sides. The purfling was usually a slip of maple or sycamore, glued between two slips of ebony, and the whole, perhaps an eighth of an inch in width, was fitted into the narrow slit prepared for it. When the irregular shape of the violin is considered, some estimate of the delicacy of this work may be made.

Cremonese Varnish

The final and very important process was varnishing. The secret of the "Cremonese varnish" has been lost, without doubt, forever. Many have searched and experimented, but nothing has ever been found that equals its golden lustre, its soft, transparent coloring. However, many of the ingredients used are known—plum-tree gum, Venetian turpentine, white rosin, frankincense, linseed oil, sandal-wood and alum, with colors boiled from logwood, Pernambuco wood or mahogany, but what process was used or what other substances were necessary, is unknown.

Thus in the time of Stradivarius, the super-master, was made what has been called "The one perfect thing." That there has not been a renaissance of the art of violin making is probably due to the lack of devotion to his work, of the modern artisan, which would lure him to the long, loving labor necessary to the production of the masterpiece, and this done contentedly for the pure joy of having it so. For this reason we have the fifteen-dollar fiddle and the thirty-thousand-dollar violin. The difference—well they must be heard if it would be appreciated.

The Music Sense

By Claudia May Ferrin

To attain a knowledge of music is not so easy as it may seem. Yet, as every true musician will testify, there is a simple way by which to acquire it. Most beginners think of the piano as the basic instrument—because possibly that or its cousin, the cabinet organ, may be within reach. What of the violin?

This is one of the most treacherous instruments imaginable. At the outset, a trained ear must direct in the tuning. The second string must be the A above middle C, counting by the piano key-board. It may be a year before a beginner can take an untuned violin and adjust his A string by sound alone; that is, without the piano note or some other set key to direct his sense.

Then there is the first or E string. That sound must be known, not only by its relation to A, but also because it is E. It is essential to learn so carefully as this; for

when, about two or three years later, he takes up "positions" his sense of sound is his only guide as he plays next the bridge. The letters of the first position must be found high up on the lower strings. He must find on the G string the notes he played on the D string, and know these by sound just as he knows the note A by which to tune his instrument.

In brief, the violinist must know his every letter, from the open G to the keenest note next the bridge on the E. The piano could be played for years with not a care as to the distinctive pitch of the keys individually. One might drum into his senses the knowledge of related notes so that he should discern readily a discord. Yet not until he takes some such instrument as the violin can any one appreciate the niceties of tones and semi-tones that make real music.



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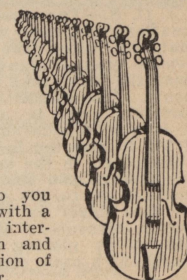
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Violin Questions Answered

By MR. BRAINE

Easy Scales for Violin.

A. S. H.—A pupil can begin the easier scales after the first few weeks of study. Most of the first instruction books for the violin give the scales in the first position. You will find a good deal of scale work in the first position in the *Hermann Violin School* (Book 1). 2—It is a good idea to use a book of melodies to supplement the work in the instruction book. Franklin's *Ten Easy Melodies* is very good.

The Klotz Family.

H. R. M.—The Klotz family, famous violin makers of the Mittenwald, Germany, had numerous branches, and good specimens of their work are highly esteemed by violinists. The most famous of the family were Sebastian Klotz and Egidius Klotz, and their violins command the highest prices of any of the family. Joan Carol Klotz, who made your violin, made some excellent instruments. 2—It is impossible to quote prices on J. C. Klotz violins without seeing the instruments as they are valued chiefly by their tone qualities and not so much by the fame of the maker.

The Vibrato.

M. D.—An excellent work on the Vibrato is "The Vibrato," by Siegfried Eberhardt. There is a good chapter on the vibrato in the "Violin and How to Master It." However, even a single lesson by a really good violin teacher, is worth all the books in the world in acquiring this beautiful art. 2—The shortest possible bowings in violin playing are executed by the hand entirely from the wrist. All longer bowings are a combination of wrist and arm movements.

Schweitzer.

G. L. R.—Johann Baptist Schweitzer, Budapest, was a Hungarian violin maker whose violins are valuable. His work has been much copied, and there are uncounted thousands of imitations, the bulk of which are factory fiddles of small value. Show your violin to an expert.

Starting at Nineteen.

A. S.—The age of nineteen is too late to start with the view of becoming a professional violin teacher. You would be under a heavy handicap, since you would have to compete with others who had completely finished their education in violin playing when yours was just beginning. Why not try some other profession which does not depend so much on getting a very early start? 2—If you expect to do really good work as a violin teacher you ought to have a good education yourself in the art before you start teaching.

The Double Bass.

J. O. B.—The reason why many small combinations dispense with the double bass is that, by using the piano instead of the double bass, viola and second violin, they make the piano take the place of three instruments. The double bass is of enormous importance, even in a small orchestra, since it is the foundation. 2—The heavier the string in size the heavier will be the tension when tuned to the same pitch. 3—To finger the passage you send, commence in the first position, go to the third position by placing the first finger on the note A (second note, second measure); come back to the first position by placing the second finger on G sharp (fifth note, second measure).

Professional Engagements.

F. P. D.—If you play really well the compositions you name you should be able to do some professional work. Joining the union would help you to get engagements. 2—Orchestral playing would help you very much to learn sight reading, but you can do a great deal to that end at home. See article on sight reading in the January, 1924, *ETUDE*. With the foundation you already have, you can add to your technique to a great extent, although you have reached the age of twenty. It is those who are first beginners at twenty who can only acquire a limited technique.

Selling Old Violins.

G. F. S.—Write to the firms who deal in old violins, who advertise them in the *ETUDE*, in regard to the sale of your old violins. Almost all dealers in violins are in the market for good old instruments.

C. L. M., G. N. N., J. R., M. M., B. H. O. and many others.—It has been repeatedly explained in the *ETUDE* that there are millions of imitation Stradivarius violins in the world, all having a Stradivarius label which reads like the genuine, duly pasted inside. Readers having such violins continually write to us asking if the violins are genuine, what their value is, and so on. It is quite impossible to answer these questions without seeing the violins. The only course for the owner of such a violin is to have it examined by an expert judge of violins. Firms who deal in old violins, such as those who advertise in the *ETUDE*, can pass on the value of such violins if sent to them.

A da Salo Violin.

S. D.—It is impossible to judge your da Salo violin without seeing it. Send it to a reputable violin dealer for an opinion and for valuation. 2—As far as I have learned, the mystery of the London music hall violinist who was able to make sounds emanate from a violin while standing at some distance from it, has not yet been solved.

A. Delivet.

A. K.—A. Delivet is a modern French violin maker. His violins were awarded a silver medal at Liege (Belgium) in 1905, and a gold medal at Nantes (France) in 1904, at expositions.

Ledenhofer.

O. R. D.—Sorry I cannot trace your violin signed "Ledenhofer." It may be a good violin for all that.

Setting a Violin Price.

E. A.—In justice to its advertisers, the *ETUDE* cannot undertake to set values on modern violins and other musical instruments, or what the quality of such instruments is, or whether the purchaser paid too much or too little for any instrument. Besides, I could not give you the value of the instrument without seeing it.

Peters and Litoff Editions.

G. T. O.—The Peters and Litoff editions, which included so many valuable violin works, are not being published at present, although it is expected that publication of the Peters edition will soon be resumed. It is said that a great many of the plates from which these editions were printed were melted for ammunition and other war material at the time of the war.

Meisel Violins.

J. McN. S.—The name is spelled Meisel, and not Miesel. Several of this family made violins at Klingenthal, Germany. There were Johann Christoph, Johann Georg and Christian Friedrich; but I do not find Carl Christian. He may have been another member of the family, however. Impossible to set a value on the violin without seeing it.

Nicholas Didier.

J. F. E.—Bauer, in his *Practical History of the Violin*, says of the violins you inquire about: "Nicolas, Didier (Aine) 1757-1833. The best of a family of Mirecourt violin makers. He made very good instruments after the Stradivari model. His violins were very much liked at one time, the result of which is that thousands of imitations with his brand, 'A la ville de Cremonne Nicolas Aine,' formed into a triangle, were placed on the market." I could not give a guess at the value of your violin or whether it is genuine without seeing it.

A Violinist's Plans.

M. C.—It is quite impossible for me to try to predict your future as a professional violinist, from the list of studies and pieces which you send me and which you say you have studied, for the reason that I cannot tell how well you play them without hearing you. If you play the list really well, you could probably get a teacher's certificate in two or three years' further study at some conservatory or school of music in St. Louis or Chicago, the largest cities near your home. I would advise you to arrange for a term of ten or twelve weeks in one of these schools, for in this way you would gain experience by which you could determine what you might expect of the future. It is rather difficult for music students in a large city to defray a portion of their expenses by musical work.

Selling Old Violins.

J. B.—If you wish to either buy or sell a genuine Stradivarius, or any other of the leading Cremona violins, it is much better to leave the negotiations in the hands of a good reputable firm of violin dealers; that is, unless you are a good expert, and know the business of buying or selling violins thoroughly. Almost all valuable violins are bought and sold through dealers. If you wish to conduct the transaction yourself, you should at least get the written opinion of a leading expert as to the quality of the violin, its probable value, and its genuineness. 2—It is very difficult to ascertain the exact prices at which Stradivarius violins have changed hands within the last ten years. There have been rumors of sales as high as \$15,000 and \$20,000, in the case of especially fine specimens, but the exact figures are difficult to obtain. I understand that a firm of American violin dealers has just put a very fine Strad on the market at \$25,000, but it has not yet been sold at that price. 3—Stradivarius produced very fine violins practically up to the year of his death, 1737. 4—If you wish to conduct the purchase or sale of a Strad yourself, you might advertise in the leading American and European musical papers, especially those of London, England, as London is the great clearing house for Cremona violins.

Defective Fifths.

L. M.—The difficulty you experience in making perfect fifths might come from several causes. Your strings may be false, so that they will not sound true in fifths, or in fingering the fifth you fail to stop the two strings so that each string is stopped at exactly the same distance from the bridge. Then, again, the trouble might be caused from the strings being too far apart. This is especially likely to happen if you have very slender fingers with small tips. Another cause might be a defective fingerboard, which is not perfectly level. Better get instruction on this point from a good violin teacher, as no one can locate the exact cause of the difficulty without a personal examination.

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2. Designs may be for two- or three-color reproduction.
3. Designs must be drawn in proportion to reduce to the standard size of THE ETUDE, 10½ inches wide by 13½ inches high.
4. The design must not bear wording or lettering.
5. Avoid the introduction of lyres, pan-pipes, lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchestra.
6. Any contestant may submit as many designs as desired.
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8. All designs submitted must bear upon the back the full name and the address of the artist.
9. Postage to insure return must be sent with every design.
10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our offices.
11. The contest will close Dec. 1st, 1924

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Your Personality The Amateur Musician's Stage Presence

By Mildred Holland

JUST comparatively little training in the rudiments of acquiring good stage presence would have aided many a brilliant but self-conscious amateur musician to make her career a successful professional one.

The feeling that she knows how to look well, from head to foot, when taking her place, preparing to play, and beginning—goes a long way toward making any performer feel sure of doing her very best work any time she may be called upon to appear in public.

And the ability to do her best work at will is one of the vital factors in taking any artist out of the amateur class and placing her in the professional one.

The thing that nine out of ten self-conscious amateur musicians, like most amateurs in all other branches of the art of entertaining, must learn before they can do themselves justice when playing for others, is the simple rule—go slow. No professional, whether she be a great artist, or just satisfactory enough to be worth a small salary, is ever seen to be in a nervous hurry to begin. It is impossible to do one's best without a few seconds of mental, physical and perhaps spiritual preparation. There is always plenty of time for this; the performer has only to take it.

The vaudeville pianist, who often is called upon to play music immediately following the act of a blackface comedian or a trained seal, has one of the most difficult audiences in the world to quiet and to get into a sym-

pathetic mood for her music. One device which nearly always accomplishes the trick is to play a few chords and arpeggios, usually in the same key as the beginning of her coming selection. As her numbers are ordinarily extremely varied in character, she often uses the same device for creating a bit of appropriate pianistic atmosphere before the beginning of each new selection on her program.

Unless in special cases there should be an objection from an artistic standpoint, some variation of this little device of the vaudeville musician will help a self-conscious amateur to "go slow" in getting ready to play, as well as to prepare her audience in a number of ways.

The average stage musician looks more pleasing when playing the piano, violin, cornet, harp, and even the lowly saxophone and ukelele, than does the usual amateur playing the same instruments. The professional's self-confidence, of course, is the chief factor in making her mere outward appearance command attention and fill the eye more satisfactorily.

But the controlled facial expression, the straight back and well-held head, which are among the A B C's of good stage presence, are the chief means of expressing that self-confidence so that it impresses an audience; and these are points which any amateur, however, inexperienced, can easily copy.

Evening Bulletin (Philadelphia)

Letters from Etude Readers

Music in Maturity

TO THE ETUDE:—

Your November issue is particularly interesting to me, for two reasons: First, the article by Ernest Hutcheson on "Adults and Piano Study;" and second, the little sketch, "Why Not?" by Florence Hadley. Not that many other fine things have not impressed me in this number, as have those of other ETUDES which I have read throughout the years; but these two so neatly fit my case that I feel justified in telling you how much they help.

A good many people, like myself, are exceedingly fond of music, as is suggested in your editorial, "Missing Half the Fun," and wish to do something besides winding a phonograph and pumping an automatic piano. But most of us are not gifted enough to make music a profession and have to hustle for a living or prepare for such prosaic work, during the time when a correct and advanced technic should be acquired.

It may be that we "took lessons" on the old parlor organ or square piano, or, if younger, on the new upright, and so can play a little and perhaps read fairly. Under such circumstances, when leisure and means become available there is no reason why men and women should not indulge themselves in the game of learning to play the piano, or even the pipe organ, just as well as to spend their time at tennis, golf or other sports. And while it is not expected that they will attain virtuosity, it is perfectly possible that a very considerable skill may be acquired late in life as has been demonstrated many times. So, three rousing cheers for the teachers who are willing to encourage us old timers in having more fun with music than with any other sport!

Col. Skinner,
Washington.

Recollections of Two Beginnings

TO THE ETUDE:—

"Not what you say but how you say it" has become proverbial as to speech. Carrying out this same idea, one might say "Not what you teach but how you teach it."

I well remember that as a child I was put under the tutorship of an overworked, nerve-exhausted young woman whose life must have been no dream, with a large class on her hands of aggravating youngsters to which I doubtless was no exception.

My daily practice made up the dreariest hour of the day—filled with the drumming of monotonous scales and the counting of time I did not understand.

At the end of my first year of lessons this teacher migrated to another part of the country and Herr Liebrich, an old German professor, was persuaded to add me to his large class. Music lessons now became an entirely new experience. My first sight of the professor's studio was an inspiration to my young mind. The big, bright windows, the green-tinted walls almost covered with pictures of many sizes, of celebrities in the musical world, fired my imagination. At the end of the room were large sheets of white paper on which were pinned large notes cut from cardboard—the whole notes, half notes, half rests, and many, many other musical characters all grouped into families and properly named. Ah! The old gentleman, in his simple, fatherly way, knew how to interest children.

Hoping others may profit by his example, I am,

Very sincerely,
MRS. CHRIS OLESON (Minn.).

New Mines of Musical Treasure

THE ETUDE has been discovering many new sources of musical information. Watch coming issues for delightful articles.



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NEW WORKS

Advance of Publication Offers

October, 1924	Special Offer Price
Album of Arpeggios for the Pianoforte..	.30
Awakening, The—Christmas Cantata for Treble Voices—Baines ..	.25
Barbarossa of Barbary—Musical Comedy—Britton ..	.40
Cat Concert, The—Gilbert ..	.35
Cleopatra—Opera Burlesque—Brigham ..	.40
Cross-Patch Fairies—Christmas Operetta—Dale ..	.30
Dawn of Spring—Cantata for 2 Pt. Treble Voices—Kountz ..	.30
Day Before Yesterday—Operetta for Children—Cynthia Dodge ..	.40
Fairies' Revelry—Operatic Cantata for Treble Voices—Kieserling ..	.30
Jolly Jingles for Little Fingers—Cramm ..	.30
Little Folks' Music Story Book—Cooke ..	.50
Music Scrap Book, The—Wright ..	.30
Music Writing Book—Hamilton ..	.20
Musical Moments—Piano—Hudson ..	.35
New Anthem Book ..	.20
Notturmo—A Musical Romance—Schmidt ..	.80
Principles of Expression in Pianoforte Playing—Christiani ..	1.50
Promised Child, The—Christmas Cantata for Mixed Voices—Stults ..	.30
Reflections for Music Students—Silber ..	.50
Reverie Album for the Pianoforte ..	.35
Rhythms for Young People—Steenman ..	.50
Schubert Album for the Pianoforte ..	.35
Six Study Pieces in Thirds—Moter ..	.25
Studies for Violin—Florillo ..	.35
Ten Busy Fingers—M. M. Watson ..	.25
Vision of Deborah—Cantata—Kieserling ..	.30
What to Play—What to Teach—Harriette Brower ..	.75

Important Reasons for Mail Order Music Buying

The buying of music publications by mail order is not an experiment, since the Theo. Presser Co. for about 40 years has been conducting a Mail Order Music Supply House that has furnished thousands of teachers with all desired music publications. The fact that each year has shown a most gratifying increase in patronage and that many of our patrons have proven friends of a number of years standing is evidence of the satisfaction found by those who secure their music material from this house. There are important features about our Mail Order Service that mean much to the teacher and embraced in one phrase these mean *convenience and economy* to the teacher. Teachers may enjoy convenient charge accounts, liberal examination privileges, prompt, accurate and courteous service, and in every instance the best possible price. These are important reasons for the mail order patronage given us by a great host of music teachers throughout the country. We would be glad to have any teacher not familiar with our Mail Order Service to correspond with us, as it would give us pleasure to furnish details.

Cover Design Prize Contest

We have extended this contest to December first in acquiescence to popular demand. The artist friends of all ETUDE readers should know of this contest and the closing date. The conditions are given in detail upon another page of this issue. December first will be here all too soon, therefore it is advisable not to delay sending in cover drawings and paintings for this contest. Every entry will receive careful consideration, and announcement as to the winner will be made as soon as the judges can complete their work after the contest closes.

The "On Sale" System! Do You Use It?

"I do not know what I would do for teaching material if it were not for the 'On Sale' plan," has been said over and over again in various forms by teachers writing to us. Each year there are new teachers entering the field of musical education, and therefore we are making note of this immensely successful system for aiding the teacher in his or her work.

The "On Sale" plan makes it possible for the teacher to secure for examination a liberal stock of music of exactly the type and grades desired. Any number of lots of "On Sale" music may be secured during the teaching season and all may be kept throughout the teaching season, making it possible to have on hand a stock of music to care for the needs of various pupils as such needs arise. This makes immediate attention to the pupils' study material possible.

Payment for the music used from "On Sale" stock need not be made until the end of the teaching season, when unused music may be returned and settlement made for that used or disposed of to pupils.

Start early in the 1924-25 season to enjoy the convenience of this system. Write now and tell us the number of pupils to be cared for and give us an idea of the type and grades of music that you would like sent to you "On Sale." Convenient "On Sale" order blanks and a detailed explanation of the entire plan will be sent to you upon request.

If any teacher desires to see regularly each month during the teaching season new sheet music issues, packages of new publications will be sent automatically each month on an "On Sale" account if we receive a postal request to that effect. In ordering these New Music On Sale packages, it is only necessary to state that they are desired and indication given as to whether Piano, Voice, Violin or Organ music is desired. The Violin and Organ packages, of course, do not go out regularly every month, these being sent as frequently as new material is available.

Album of Arpeggios For the Piano

The successful teacher is the one that makes study attractive to pupils, and in pursuing this course progressive teachers have long since discarded curriculums that adhere strictly to dry technical works and have replaced those studies with attractive study pieces that aid in developing certain phases of technic. As a result of the demand for material of this character, a series of albums of study pieces for special purposes was started with the issuance of an *Album of Trills*. This volume met with great favor, and the later announcement of an *Album of Scales* met with an enthusiastic reception. Then, as no technical equipment is complete without ability to handle the arpeggio forms, this important phase of technic is receiving our attention in the preparation of the next volume for this series of study pieces for special purposes. The *Album of Arpeggios* will contain attractive pieces in the intermediate grades, which are based upon some of the Arpeggio forms. No better material for aiding the pupil in the development of ability to handle the Arpeggio forms can be found than will be presented in this album. The advance of publication cash price for this book is 30 cents, postpaid.

Thanksgiving and Christmas Music

There are many excellent anthems and sacred songs of praise that are available for making a notable service at Thanksgiving time. Choir masters desiring to build up a special Thanksgiving service are invited to tell us their needs and request that we may send suitable material for examination.

It is not too early to give thought to music for the Christmas season. Our stock of Christmas music is exceptional, and we have on hand quantities of anthems, cantatas and services suitable for Christmas. All worthwhile Christmas solos are carried in stock by us, and we can make suggestions in all these branches that will enable those responsible for the Christmas musical service to make this coming Christmas a great one musically in their Church or Sunday School. We have a printed list of Christmas music covering anthems, solos, cantatas, services, organ solos, and also various suggestions are given for Christmas entertainments. This folder will be sent cheerfully to anyone requesting it. Under the *Advance of Publication Offers* in this month's "Publishers' Notes" will be found three new publications for Christmas. In addition to these, we have added to our catalog since the last Christmas season the following publications:

ANTHEMS

Cat. No.	Title	Composer	Price
20472	Christians, Awake! <i>Norwood Dale</i>		.12
20423	Joyful Christmas Song, A	F. A. Gevaert	.12
20424	Legend, "Child Jesus Made a Garden"	Tschaikowsky-Bliss	.08
20419	Lo, How a Rose...	M. Pratorious	.05
20422	Sleep of the Child Jesus, The	F. A. Gevaert	.05
20449	We Worship Him...	August Haller	.12

ORGAN MUSIC

19145	Adeste Fidelis...	Reading-Lemare	.40
19569	Church Festival March	R. M. Stults	.60

CHILDREN'S SONG

19571	Happy Children	Wallace A. Johnson	.30
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New Anthem Book

Many letters of commendation upon our previously published volumes of Anthems carry suggestions that we publish more such volumes. However, as we endeavor to make each succeeding volume even better than those issued before, we do not rush new editions through at short intervals, rather awaiting until we are able to gather from the Anthems recently written a good number of desirable offerings for the repertoire of the volunteer choir. We now have sufficient material at hand from which to make a compilation, and in a few months we will have a new collection ready. Each anthem is chosen because there exists in it melodiousness that is fitting to a sacred work, and because it does not possess any difficulties that will carry it beyond the possibility of a successful rendition by the average choir. Those who are acquainted with other anthem books that we have issued will not hesitate to place their advance order for one copy of this work at the special advance of publication price of 20 cents, postpaid.

Dawn of Spring Two-Part Cantata For Treble Voices Music by Richard Kountz

Richard Kountz, whose gift of melody writing has been well demonstrated, here offers a new cantata for two-part chorus of treble voices that will be welcomed by school music supervisors and directors of young women's choral organizations. The text is by Alice Clifton Beil. It is a story of Spring, from dawn, through night, to dawn again. Nature is personified and every attribute of Spring steps out in glad array. The music is melodious and graceful in lines, not difficult to sing, but worthy of study. The accompaniment affords much opportunity for delicate nuances. The time for performance is about 25 minutes. Be sure to order a copy now while it may be had at the special advance of publication price of 30 cents, postpaid, and you will receive this cantata in ample time to begin rehearsals for the Spring Concert.

The Cross-Patch Fairies A Christmas Play With Music for Little Folks Book by Lida Larrimore Turner Music by Norwood Dale

A new theme for the holiday season. The story is entirely different from any other Christmas play and introduces many pretty situations. The staging may be very simply done or elaborated. *Carol*, in the story, is cross at everything, and so the cross-patch fairies come where they make everyone cross. Of course, there is a happy solution. The ten musical numbers are all most melodious and perfectly suited to the tastes of children. Our advance of publication price for one copy only is 30 cents.

Day Before Yesterday Operetta for Children By Cynthia Dodge

After having had the pleasure of presenting to those interested in children's entertainment material several successful juvenile operettas by Cynthia Dodge, we are delighted to have the privilege of publishing this new musical playlet by the same writer. *Day Before Yesterday* is entertaining as well as instructive, since the participants step back into the characters of years ago. The audience virtually sees the pages of history opened. The well-known characters come to life. The music is very attractive and pleasing, and while it is kept within the limits of children's voices, it will be found charming by hearers. The costumes are fully described and the action is given in directions that are clear and comprehensible. This little operetta will fit very well into an afternoon or evening entertainment given by children performers, the time required being about half an hour. The advance of publication price for one copy of this work is 40 cents, postpaid.

Barbarossa of Barbary A Musical Comedy in Two Acts Music by David Britton

Here is a very clever and entertaining book by Frances Bennett with attractive lyrics that have been well handled musically. A musical director with a group of young people could put this musical comedy on in great style very successfully. There are some very humorous points in this work, and the performers as well as the audience will have a fine time with its production. The title does not give much indication of the plot, in which a U. S. Naval officer and his colored servant get into difficulties with a Greek pirate chief and his renegade band of pirates that infest the Algerian coast. Complications arise when the officer falls in love with the lovely daughter of the pirate chief, but with mirth-provoking incidents a happy ending for all is brought about. There are five male solo parts, two of which are tenors and there are but two girl soloists required, these being soprano. The size of the chorus and the elaborateness of the staging, etc., depend entirely upon the available material at hand. One copy of this work may be secured in advance of publication at the low price of 40 cents, postpaid.

Cleopatra Opera Burlesque of College Life Book and Music By John W. Brigham

Here is one of the most novel offerings we have seen in a long time. Young men's clubs as well as schools and colleges will find it hard to secure anything more entertaining or more mirth-provoking than this. The success of "Cleopatra" will be much greater if all the characters are taken by men, and for that reason it is particularly appropriate for glee clubs or men's community clubs. The time required for production is about 40 minutes, thus it furnishes the necessary fun and diversion for an evening's concert. The story is so absurdly told that it is excruciatingly funny. We know of no other work of this sort, and consider it most fortunate that we are able to present this.

Our advance of publication price for one copy only is 40 cents.

The Promised Child Christmas Cantata For Mixed Voices By R. M. Stults

Mr. Stults has achieved success in his contributions to the musical part of the church service because his writings are melodious and not difficult to sing, yet at the same time their rendition can be made very effective. All of these qualities in Mr. Stults' writings predominate in this new Christmas cantata. Choir masters may use this for a special musical service at Christmas time, since it requires but about 40 minutes to render and therefore will fit in with the important parts of the usual church service. The congregation will find this an inspiring music contemplation of the Christmas story. This work is practically ready, and we expect to fill all orders placed in advance of publication before the end of this month so that rehearsals upon it can be taken up in November. Advance of publication cash price is 30 cents a copy, postpaid.

The Awakening A Christmas Cantata For Treble Voices By William Baines

Many choir masters find their road a hard one to travel when it comes to music for special occasions, due to the fact that they do not have good male voices at their command. This cantata will be welcomed by those who are in this position, and it is also an important offering to anyone interested in Junior Choirs or choirs of girls' or women's voices. Throughout the cantata is scored for soprano and alto, and young singers can easily handle the vocal work and where soloists are not available for the few solo parts these can be done readily in unison. This makes a most desirable offering in Christmas music and we recommend it to any interested in securing something worth while in Christmas music for either church or Sunday school. The advance of publication cash price is 25 cents a copy, and advance orders will be filled very quickly, so that this work can be taken up in good time for the Christmas season.

The Music Scrap Book By N. Louise Wright

This is a primary instruction book in pleasing kindergarten style. Young scholars will succeed in their first study when it is made so easy and understandable as in this work. Notation is learned through the use of rhymed verses, which may be recited or sung. Then the location of the notes upon the keyboard is taught in a similar manner. In logical order other things that the beginner must know, such as the hand position, time, etc., are taken up, and the little verses are continued throughout these lessons. The last section of the book gives some short pieces and a few duets that help the young beginner to feel that something has been accomplished.

The advance of publication cash price for this work that teachers of children will find interesting to know, is 30 cents a copy.

Reverie Album For the Piano

Music, above all the other arts, more closely links itself with the various moods of mankind. There are times when one would rather pass by the flashy, brilliant type of piano composition and enjoy those of a quiet, dream-like type. There are many exceedingly fine numbers of this kind, and a careful selection is being made of a goodly number for this Reverie Album. There will be many uses to which this album may be put, as music of this character is suitable for Sunday playing or at religious meetings where the piano is used. Material of this type, as intimated above, is much to be desired for one's diversion at the piano. Most of the numbers will be in the intermediate grades and teachers will find it helpful to utilize pieces in this album from time to time with pupils in these grades. This album is a decided bargain at the advance of publication cash price of 35 cents a copy, postpaid.

Jolly Jingles For Little Fingers By Helen L. Cramm

We have issued several other books of little teaching pieces by Miss Cramm, and each of these has become popular with many teachers of child music students. It is doubtful if there are any teachers specializing in child beginners that do not know Miss Cramm's *Rhymes and Tunes for Little Pianists*. This new book, *Jolly Jingles for Little Fingers*, is certain to enjoy popularity, as the little pieces in it are charming, having attractive rhythms and melodies, and withal an educational value that will make this collection an outstanding first year teaching book. The advance of publication cash price is 30 cents, postpaid.

Rhythms for Young People By Blanche Fox Steenman

There is a demand for a book of this kind in view of the great amount of work being done at the present time by private teachers and the public schools for the developing of musical appreciation. A number of the most popular semi-classical piano compositions have been utilized in making this work, and the editing and the annotations have been cared for in a skillful manner. The material in this book does not go beyond a grade of about 2½ and a generous amount of material is presented, but the price is to be a nominal one. For advance of publication orders of this work we have made a price of 50 cents a copy, postpaid. Music teachers in general and school supervisors can be acquainted with this work, and at the same time secure a copy for their personal library at this very low price, if order is made before this work comes off press.

The Fairies' Revelry Operatic Cantata For Treble Voices By Richard Kieserling

This would make a feature part of a program used either as a cantata in concert form or staged in operatic style. If staged the work could be enhanced by the introduction of dancing in solo and ensemble. A cast of young ladies could make a beautiful production along these lines. Girls' seminaries and colleges, high school choruses as well as women's music club choruses will find this a very suitable work to undertake for their concert programs. It gives opportunity for some beautiful and effective chorus work, requiring but about 30 minutes to present. Conductors should make sure of seeing this new work by sending their order at this time for a copy at the special advance price of 30 cents a copy, postpaid.

Little Folks' Music Story Book By James Francis Cooke

The child's musical education should not be confined to what can be accomplished upon the instrument studied, as it will add to the child's advancement considerably if attractive points in music are presented. The idea of this work is to present to children in a simple and easily understood manner the history of music. The little tots in the primary grades are often inveigled into the gaining of knowledge through the combination of play with study and work. That is just what this history does, as there are many "cut-out" pictures for the child to paste in the book, and throughout it has been the endeavor to make every little history lesson a real delight. The advance of publication cash price is 50 cents a copy, postpaid.

Musical Moments For the Pianoforte By Mrs. H. B. Hudson

Many are familiar with the extremely successful series of study works for little tots by Mrs. Hudson known as the A. B. C. of Piano Music, and we are sure it will please the many enthusiastic users of these works by Mrs. Hudson to see this new book of first grade recreation pieces by the same writer. These numbers are presented in the regular musical nota-

tion, and while here and there melodies have been adapted and arranged from various sources, most of the pieces are original writings throughout. Mrs. Hudson's expert knowledge of the kind of material that is interesting to young students is apparent, and it will be found that these pieces will accompany or supplement to advantage any instruction book.

While this work is in preparation, we will accept orders at the advance of publication cash price of 35 cents a copy, postpaid.

Schubert Album For the Pianoforte

When one feels in the mood to read gems of some literary genius it is a comfort to be able to reach into the bookcase and pull down a volume containing some of the best efforts of that individual writer. It is gratifying to know that pianists are building up similar musical libraries, and the various albums that we have issued in the past, giving in one collection favorite numbers by a well-known composer, have enjoyed a large sale. Not only have pianists and music lovers secured these volumes for their libraries, but numerous teachers have utilized them in teaching purposes when desiring to acquaint their pupils with the writings of some of the individual great composers. We are now preparing a collection of Schubert's favorite numbers. Some of these will be original short piano pieces by Schubert, others will be favorite movements from some of his longer works, and interspersed in the compilation will be transcriptions for the piano of some of the famous Schubert songs. Franz Schubert has written so many wonderful melodies that it will not be difficult, with judicious compiling, to make this an album that will become popular with many. Nothing of extreme difficulty will be included. The advance of publication cash price is 35 cents, postpaid.

Six Study Pieces in Thirds For the Piano By Carl Moter

Mr. Moter has made attractive study pieces dealing with an essential department of modern technic. As thirds are found in continual use in piano compositions, it is well to present to pupils in the intermediate grade, study material of this character that will aid the student to become acquainted with all sorts of groupings and fingerings. Individual study works, such as this, enable the discerning teacher to fit the "study prescription" to strengthen noted weaknesses in the technical work of various pupils.

Advance of publication price, postpaid, 25 cents a copy.

Principles of Expression In Pianoforte Playing By A. F. Christiani

This book has proved to be one of the best works on the art of piano playing and is highly esteemed by many leading musicians. We are taking over this work and a new edition is being prepared which is opened to the same advance of publication order privileges as other new works added to our catalog. Anyone interested in pianoforte playing, whether teacher, student or professional, will find it profitable to read this book. It perhaps better deserves the right to be designated as an authority on the subject, more so than any book. The advance of publication cash price is \$1.50 postpaid.

Vision of Deborah Cantata for Mixed Voices By Richard Kieserling

The choir director who most successfully holds the interest of his choir to their work is the one that does not fail to accomplish something even "between seasons." Such choir masters will welcome this musical work based upon the Biblical story of Deborah. The solo work is such as to satisfy the best church singers and throughout the music is excellent with an exotic flavor. Mr. Kieserling has made this an impressive sacred work. The advance of publication price for a single copy is 30 cents, postpaid.

(Continued on page 722)

The World of Music

(Continued from page 637)

Alexander Saslavsky, for some years a conductor of symphony orchestras in California centers, died in San Francisco on August 2d. A native of Karkoff, Russia, he was a violinist of much talent, at one time concert master, soloist and assistant conductor of the New York Symphony Orchestra, and assisted in the organizing of the Russian Symphony Orchestra.

Aeolian Hall, where during the last decade have appeared many of the world's most famous musical artists and organizations, has been sold, the Aeolian Company retaining, however, the use of the entire great building of which the Hall was a part, until May 1st, 1929.

Wilhelm Furtwangler, successor of Nikisch as the Berlin Philharmonic Orchestra conductor, has been engaged to appear as guest director of the New York Philharmonic Society, this winter.

Eugene Bonner's One-Act Opera, founded on a play, "The Man Who Married a Dumb Wife," by Anatole France, has been accepted for performance during the coming season at the Theater des Champs Elysees—the first American opera to be elected by one of the larger opera houses of France.

A Bach Verein at Eisenach, the birthplace of the "Great Cantor," has only recently been organized, with the purpose of a Bach Festival each summer. This year the Society of Friends of the Wartburg held a Bach celebration, the famous Thomaner from Leipzig, the choir which Bach at one time directed, furnishing an important part of the program.

The Philharmonic Orchestra of Havana gave its first concert in July, at the National Theater, under the Baton of Pedro San Juan Nortes, the Spanish composer.

Franz Lehar, of "Merry Widow" fame, is reported to be coming to America this season to superintend in New York the presentation of his latest operetta, "Clo-Clo."

Atlanta Civic Opera, modeled after that of St. Louis, is planned for next summer. Miami, Florida, is planning a season of opera for its winter colony; and so the story grows.

Chinese Opera, by a company of Chinese principals, an orchestra playing original Chinese instruments, and under Chinese management, is now being given in Miner's Bowery Theater of New York. The repertoire consists of operas of which the plots are on ancient Chinese historical subjects and of which the music is said to have been written more than a thousand years ago.

A New Italian National Opera House is being built in Rome. It will be a modernized replica of the Paris Opéra, will seat four thousand, cost thirty million lire (seven and a half million dollars), and will be subsidized and controlled by the government.

The Quarto-Centenary of Palestrina's Birth is to be celebrated during the first six months of 1925 by elaborate festivities under the direction of the Royal Academy of Saint Cecilia of Rome.

Verdi's Forgotten Opera, "I Masnadieri," founded on Schiller's play, "The Robbers," has been found by the librarian of the Budapest Opera House where it was presented in 1853, after being censored by the chief of police because of revolutionary qualities in the text. An early revival is planned.

A Chamber Music Festival was held at Salzburg, August 5-8, by the International Society of Contemporary Music.

Francesco Malipiero has been appointed director of the Liceo Musicale of Florence, to succeed Ildebrando Pizzetti, who has become director of the Conservatorio di Milano.

But Three Organists in one hundred and twenty-three years is the record of Lichfield Cathedral, England. Mr. J. B. Lott has but recently resigned after forty-three years of service.

"Cadman Night" at the Hollywood Bowl was celebrated on August 1st. Six of the orchestral compositions of Charles Wakefield Cadman were produced before an audience of seventeen thousand people who applauded vigorously these works of one of our leading Americans.

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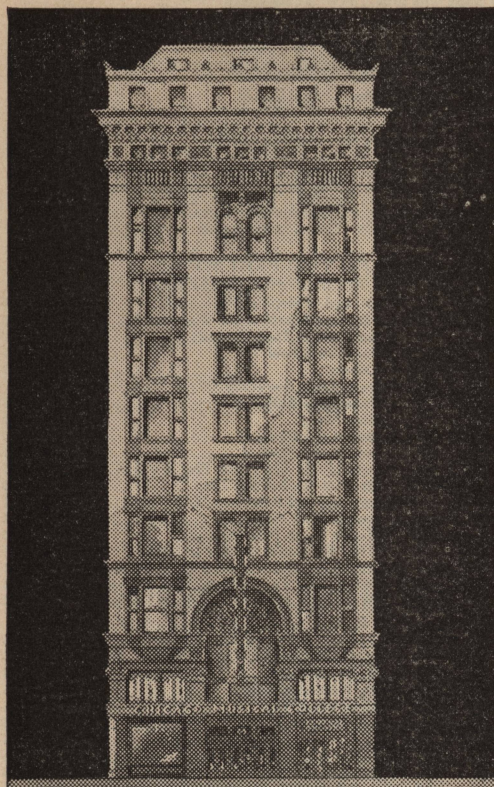
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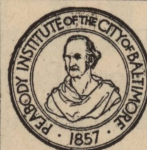
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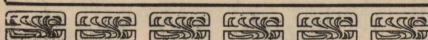
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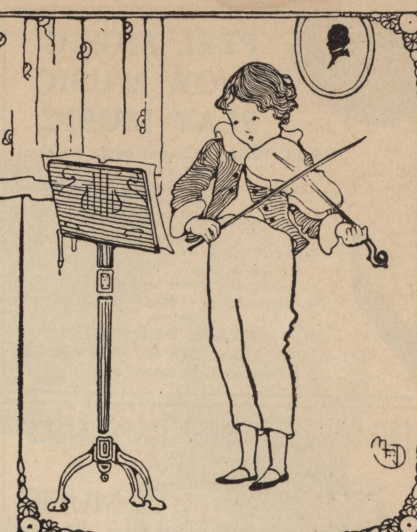
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JUNIOR ETUDE

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The Harebells' Tune

The harebells played a pretty tune
Upon the mountain top,
And all the little fairies
Began to hop and hop.

The wind blew over them so soft,
The moon white shadows made,
And all the little fairies
Came dancing down the glade.

And on and on and on they danced
While harebells played the tune.
And then at dawn they skipped away
For daylight came too soon.

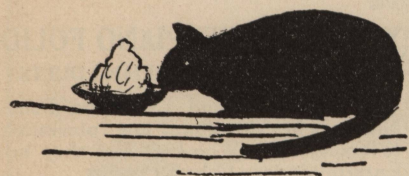
I'm sorry that the fairies
All disappear from view
And harebell music ceases
When daytime comes. Aren't you?

Musical Appreciation

By Edna M. Schroerer

THIS is a story of Happy-Cat, our little yellow kitty with the big ears. One night Mother and Daddy and Happy-Cat and I were listening to some new records and Happy-Cat was curled up on my lap asleep. We were talking about musical appreciation.

"Just what do we mean by musical appreciation, Daddy?" I asked. Daddy looked puzzled for a moment. Then he put on a new record of a beautiful soprano song. The music had barely started when Happy-Cat woke up, perked up his ears and jumped right off my lap. He walked all around the machine, and we watched him, as he seemed to be hunting something. And then what do you think he did? He put his little feet up on the machine and peeped in and tried to crawl inside. When he found that he could not crawl in he turned and gave us an appealing look, as much as to say "Please put me in there. I love the sound of that."



Picking little kitty up Daddy said "Happy-Cat has answered your question, daughter. When you reach the point where you can't get close enough to music, and can't possibly hear enough of it or examine it too much, then you really appreciate it."

So we took Happy-Cat and gave him some ice cream, feeling that nothing but ice cream was good enough for a kitty with such musical appreciation.

Intelligent Practice

By Marion Benson Matthews

BETTY sat down at the piano, placed her music on the rack, and began to play. It was a new piece, and Betty felt that she was doing very well with it. She played it through, and then waited for the comments of Miss Brown, her teacher.

Miss Brown looked at her gravely for a moment.

"Betty," she said, "I'm afraid you have put very little practice into that piece."

Betty was surprised, and a little hurt.

"Why, Miss Brown!" she exclaimed; "I have practiced surely an hour a day on it. I thought I was able to play it well."

"You played the notes correctly, but—oh, how I should like to re-write some of the old proverbs!" broke off Miss Brown.

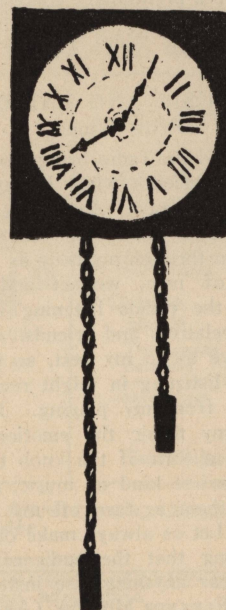
Betty looked at her teacher in amazement. What had old proverbs to do with her piece?

"I was thinking of the old saying, 'Practice makes perfect,'" explained Miss Brown. "I should like to add one word to it, to make it read, 'Intelligent practice makes perfect.' You have practiced, as you say, an hour a day on this particular piece. At the beginning the composer has written the words *Andante grazioso*; yet you played very fast, as if you were in a great hurry to have it over and done with. You have studied musical terms long enough to know what *andante grazioso* means; have you not Betty?"

"I know it means the piece should be played slowly and gracefully," answered Betty, flushing. "Miss Brown, I am so stupid—I didn't pay any attention to the directions."

"No, you are not stupid," said Miss

Brown; "but you are thoughtless. Unthinking practice is as bad as none at all. Oh, if you children only would understand that a few minutes of thoughtful, intelligent practice are worth hours of mechanical, careless practice! Of course, I am pleased when you tell me you have practiced a



great deal—when I see that you have put thought and care into your work."

"Miss Brown," exclaimed Betty, "I shall remember that, and I'm going to show you in my next lesson that I can practice with thought and care!"

Dolly's Accent

By Olga C. Moore

"Oh, this old piece!" pouted Dolly, fretfully; "I just can't get it right!"

"Which piece is it, Dear?" asked her mother.

"*Spring Morning*, in my second Mathews book," answered Dolly. "Mrs. M.— said if I played it well I would imagine I heard birds twittering in the little triplets in the treble, and this bass at the beginning would remind me of boys playing football."

Dolly's mother, who was a very fine musician, came up to the piano and sat down beside the disgusted little girl. She knew all about the troubles little girls have who play too fast and try to play at once with both hands together; so she said, "That ought to be a very interesting piece to work on. Let us try again and see if we can play it. How did Mrs. M.— tell you to practice this?"

"Oh," responded Dolly, feeling better. "She said to play each hand alone a great

many times, counting every measure; for the treble and bass do different things. But, Mother, it takes up so much time, playing it separately; and I want to hear how it goes!"

"Yes," said Mother, thoughtfully (for even mothers do have to think before they tell little girls some things), "it does seem to take longer; but it is so much easier to watch one hand than two, and count at the same time. So you really waste time when hurrying to put it together before first thinking it out separately. You know, the saying, 'How does the little busy bee improve each shining hour?' Well, you can improve your minutes, dear, by doing well, only a little at a time, like the little busy bee. Now tell me on which beat your piece begins, in the treble?"

"Let's see," puzzled Dolly, thinking it over. "I must count six eighths in each measure, so that triplet comes in on '6.'"

"That is right. Now, how will you play the triplet on the sixth count; with an accent or without?"

"Oh, Mother, you must never accent on the sixth count," laughed Dolly.

"I'll accent '1' in the next measure and a little on '4.'"

"Very well, play that much for me and count aloud."

Dolly did read notes very nicely when she played slowly. She began sweetly on the triplet and accented the next quarter note, saying softly then suddenly loud, "6, ONE, two, three, FOUR, five six," playing the following staccato notes just as they were written. Once she got the idea, it was easy sailing, repeating the little pattern every time it came along.

"That sounds like a little musician playing," said Mother. "Now take the bass of just this first part. Your eighth note is held over to the next note which is staccato. When you play that staccato note on the accented beat, lift your finger high and aim at the key, then spring off. See what a nicely accented tone you can get?"

"Why, Mother," exclaimed Dolly, "that is just what Mrs. M.— told me to do—to aim for the tone by lifting the finger—and she says to strike firmly, too."

"Yes, I am satisfied your teacher tells you these things; but you must remember them and take her advice by practicing carefully."

Musical Terms (No. 10)

(Continued)

Perdendosi—gradually dying away in tone and speed.

Pesante—Heavy, ponderous.

Phrase—an incomplete musical sentence.

Piacere—at the performer's pleasure.

Piano—softly.

Pianissimo—extremely soft.

Pitch—the place of a tone in regard to high or low.

Piu—more.

Pizzicato—plucking the string with the fingers (referring to violin).

Poco—a little.

Poco a poco—little by little, gradually.

Question Box

DEAR JUNIOR ETUDE:

How do you pronounce the name of the great pianist, Sergei Rachmaninoff?—H. S. B. (Age 15), Ohio.

Answer.—Pronounce Serg to rhyme with dirge, ei as eye. Rach as Rack, man, ee, noff. Accent on the ee.

Please Do!

Some people,
When they sing a song,
Mumble every word;
So, when you sing,
Speak clearly, please,
Mumbling, is absurd.

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Subject for essay or story this month,
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All contributions must be received at the
JUNIOR ETUDE Office, 1712 Chestnut St.,
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Names of prize-winners and their contri-
butions will be published in the January,
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Put your name and age on upper left
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tion takes more than one sheet of paper
do this on each sheet.

Do not use typewriters.

Competitors who do not comply with
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MUSIC and the radio brings to my mind
my own experience when I played for a
broadcasting station. As I took my place
at the piano my selection was announced.
A thrill ran through my body as I pictured
hundreds of men, women and children
seated at the radios listening in, among
them my relatives and friends. I made a
firm resolve to do my best, so that those
who were listening in might receive some
enjoyment from my playing. I tried to
put into my music the emotions I felt.
With only a turn of the knob they could
get the jazziest kind of music, and I did
not want them to turn off my piece and
get jazz. Let us always make our playing
so appealing that the audience will not
wish to hear anything else instead.

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Dorothy Pollock, Ruth Smith, Phila John-
son, Doris Deardorff, Garnet Nihart, Phi-
lora Schuster, Alice Louise Smith, Velma
Tobin, Dorothy M. Simon, Marie Jones,
Wilma Rigby, Hazen Bradstreet Bee, Frie-
da Sloop, Geraldine Ahern, Kathryn Hart,
Ethel Karrick, Frances Fusfield, Madeline
Boos, Bertha M. Weeth, Margaret M.
Mace, Doris M. Evans, Cecile N. Hinde-
long, Katherine E. Dealy, John Schmitz,
Theodore Ochs, Rose Connelly, Ralph
Goetz, Herbert Schuller, Elizabeth Hill,
Virginia Meyer, Laurence Quill, Dorothy
Logan, Irene Urbaniak.

Puzzle

INSTEAD of answering a puzzle this
month, send in an original one relating to
music. Follow the regular "contest" rules.
The best three will receive prizes.

Answer to Concealed Terms Puzzle in April

1, Count; 2, Measure; 3, Beat; 4, Flat;
5, Staff; 6, Key; 7, Rest; 8, Clef; 9, Bar;
10, Sonata; 11, Baton; 12, Note; 13, Time;
14, Alto; 15, Tone.

Prize winners—Hannah Klein (Age 14)
New York. Olive Chase (Age 14) Ver-
mont. Rodolphe Lefebvre (Age 15), Can-
ada.

THIS seems to have been a compara-
tively easy puzzle and a great many correct
answers were received, though not all were
neat! The neatest and best work was from
J. A. Landry, Adrien Lapointe, Nina
Barnes, Jeanne Smith, Ralph A. Hallen-
beck, Edith Glover, Tillie Cohen, Ruth
B. Jilson, Elizabeth Vassil, Betty Sullivan,
C. Giguere, J. M. Collins, Dianna Ellis, Lois
Mason, Mildred DeWolf, Vera Quirt, Vio-
let Patton, Betty M. Ross, Roslyn Roth,
Doris M. Evans, Ralph Goetz, Ellen
Timmons, Grace Fenton, Marjorie Ken-
nel, Georgetta Wilson, Phyllis Walker,
Louise Brull, Vivienne Pilote, Marjorie
Pilote, Daisy Johnson, Sylvia Broering,
Clara Laurence, Harriet G. Isham, Eleanor
Morrow, Maldine Bufkin, Frances Waken,
Eugenie Torkelson, Elinor Schriver, Har-
riet Magee Walton, Marie Todd, Mildred
McIntire, Anne Walton, Elizabeth Hill,
Natalie Pokorski, Mary Elizabeth Do-
herty, Auriette Louise Losier, Dorothy E.
Canna, Lionel Nowak, Mildred Callahan,
Mamie Pittman, Dorothy Day, Marie
Jones, Marie Anita Ingram, Mary Dobelm,
Francis Collin, Pauline Plumstead, Grace
Finney, Oinia R. Martin, Helen Newell,
Elizabeth W. Emory, Victoria Rasmussen,
Florence Leiter, Gwendolyn Duggan, Flor-
iene Goldeen, Mildred Knabe, Paul Be-
langer, Ruth Cacek.

MUSIC AND RADIO (Prize Winner)

THE radio is a very great help to music
lovers in this country. It enables many
of us who are too far away from the
cities to get any benefit from the concerts
in our homes. Even though we do not
see the artists and their methods of play-
ing, we learn to train our ears to the best
music, and we also learn to appreciate
more the beautiful pieces which we were
not able to hear before the radio came.
Music over the radio may also be used as
amusement to those who are sick. So in
many ways the radio is helping to spread
the gospel of good music through our
country.

ELSIE WESTON (Age 14),
Michigan.

MUSIC AND RADIO (Prize Winner)

OVER the radio we hear church music,
pipe organ music, singers of high renown,
wonderful musicians and music from large
orchestras. The radio enables many to
hear good music when they otherwise could
not hear it. It is creating a new interest
in music. Most people enjoy some kind
of music and are glad to listen to it. The
public in general is turning to better music
and is leaving the jazz and popular music
behind. A real treat to people in the
country or in small towns is hearing good
music on the radio. The people who fur-
nish this music are musicians who have
had excellent training and great experience
in concert work, so we know that the
music is coming from the best sources.

IRENE ZERCHER (Age 14),
Texas.

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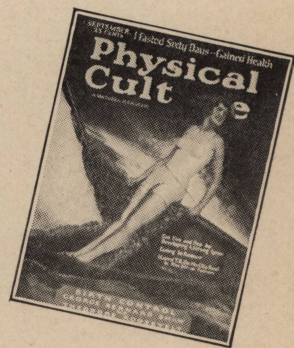
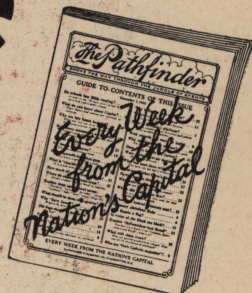


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